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PHILOLOGY

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EDITOR

ASSOC. PROF. DR. GÜLNAZ KURT

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CONTENTS

ECOCRITICISM IN RUSSIAN LITERATURE

Nurgül ÖZDEMİR 1

ECOLOGICAL CHANGES AND HUMAN CONNECTIONS: A THEMATIC UNIT PROPOSAL FOR RAISING EFL LEARNERS' ENVIRONMENTAL AWARENESS

Burcu GÖKGÖZ KURT 17

ЧАСТИЦЫ КАК СТРУКТУРООБРАЗУЮЩИЙ КОМПОНЕНТ ХУДОЖЕСТВЕННОГО МИРА МИХАИЛА БУЛГАКОВА («МАСТЕР И МАРГАРИТА»)

Bahar GÜNEŞ 35

İbrahim Hakkı SOLMAZ 35

A COMBINATION OF TRADITIONAL AND POSTMODERN: CARTER'S "THE COURTSHIP OF MR LYON"

Niğmet METİNOĞLU 49

CHAPTER 1

ECOCRITICISM IN RUSSIAN LITERATURE

Nurgül ÖZDEMİR^{1*}

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1. Introduction

Russia is one of the largest countries in the world, covering most of the continents of Asia and Europe, and has a very large surface area. About 20% of the world's forests are found in Russia, with an estimated 45 to 50% of the country's total area covered by forests. Therefore, with its vast plains, mountainous regions and tundra, it is of great importance in terms of ecological balance and natural resources among the countries of the world. Nature with its flora and fauna is not an organic entity in itself, nor is man independent of these dynamics. Nature becomes a rich resource for human beings who must live in balance with other living beings and nature. Human beings should meet their vital needs without disregarding the order within the ecosystem and embrace the fact that nature is a kind of subject, a companion, rather than just a backdrop, background, raw material, inexhaustible resource or "other". In this context, ecologists symbolize human behavior towards nature with three ethical statements, "Don't harm!", "Be like!" and "Take all precautions!", so that the human self and nature can realize their co-evolution together (Словарь по культурологии, <https://gufo.me/dict/culturology>). Indeed, nature has been with human history since its inception and has been one of the most important determinants of life practices and culture, from clothing and dress to eating and drinking habits; from economic formations to the opportunities provided by natural resources; from archaic and folkloric heritage to phonology and language systems.

Until the mid-twentieth century, the term ecology was interpreted as "the general science of the relations of organisms to their environment", as proposed in 1866 by the German naturalist and zoologist Ernst Haeckel in his work *General Morphology of Organisms* (Большой энциклопедический словарь, <https://gufo.me/dict>). Although it emerged as an independent discipline in the mid-twentieth century (1950), the fields of botany, zoology and geography that fall within its scope have been studied since antiquity. The work of Russian biologists Karl Fransevich Rulye (1852) and Alexei Nikolayevich Severstsov (1855) was of great importance for the development of ecology in Russia (Биологический энциклопедический словарь, <https://gufo.me/dict/biology>). Ecology according to common Russian dictionaries *οἶκος*, *οἶκος* – home, housing and *λόγος*, *lógos* – teaching, doctrine; "It is a scientific discipline that studies the relationships between plant and animal organisms and their communities and the environment." (Евгеньева, 1957-1984; Ефремова, 2000; Кузнецов, 2000; Ожегов & Шведова, 1999; Ушакова, 1935-1940). In the mid-twentieth century, the term ecology gained a broader meaning as human domination and influence on nature intensified. Indeed, relatively recently, in 1986, the nuclear power station reactor in the Ukrainian town of Chernobyl exploded, threatening the ecosystem. More than 100,000 people had to flee the radiation and the town was completely evacuated. The

explosion opened the field of radioecology, which studies the changes in animal and plant life caused by radiation as natural and artificial radionuclides are dispersed into the environment and accumulate in nearby plants, animals and objects in situations of increased radiation and massive anthropogenic contamination. Forty years after the explosion, buildings, houses, streets and the former factory site are once again dominated by all kinds of greenery, and are home to foxes, lizards, sambandras and many other birds. It seems that humans are a greater threat to nature than atomic radiation.

In the Russian literature, it is possible to see the sub-branches of ecology that have developed as a result of the destruction of nature, as well as the sub-branches of ecology that have formed a widespread field of research: ecology of agroecosystems - agroecology; ecology of plant communities - phytocenology; man-made agroecosystem - agrophytocenosis; ecology of geochemical impact - geoecology; human ecology - demoeology, anthropoecology; animal ecology - oikology; radiation impact - radioecology; ecology of the geological era - paleoecology; microecology; ethnoecology. With the “ecological crisis” in the second half of the XXth century, a wide range of practical measures were needed to protect natural resources and the environment. Thus, there is an “ecologization” of many social sciences to draw attention to the ecological crisis. It is possible to say that ecocriticism has a supra-theoretical aspect, such as ecopoetics, environmental literary criticism, green cultural studies, ecological regime, deep ecology, ecofeminism, ecosociology, ecopsychology, ecopsychology, ecofolklor, postcolonial ecocriticism, queer ecology, ecomusicology, urban ecocriticism, environmental law studies, ecosophy, ecotourism, ecotechnology, With interdisciplinary approaches such as ecopolitics, ecomarxism, ecofuturism, ecofuturism, ecoactivism, ecocinema, ecocinema, ecocriticism can be mentioned in many areas of ecological sensitivity. The reactive state of ecology during and after colonialism and the colonizers who profited from it interact with new openings such as cyborgs, artificial organs, autonomous robots, hybrid babies, designer beings, hybrid humans, genetically modified cells, biotechnology, biosemiology, bioethics, which emerged with cultural studies, posthumanism, transhumanism.

The concept of ecology begins to develop in the Soviet Union. The USSR regime intensively studied the flora and fauna of Russia, and many books, articles, studies and publications were produced. D. N. Kashkarov's *Environment and Society* (1933) and *Fundamentals of Animal Ecology* (1938) played an important role in the propaganda of ecological ideas and the training of personnel in the USSR. The basis of ecological ideas is created through propaganda. In the Soviet Union, ecological studies were concentrated in areas of practical economic interest, such as pests of agriculture and forestry, carriers and vectors of pathogens, objects of fishing and hunting. The decisive steps in the formation of the ecological economy were taken by scientists

such as S. G. Strumilin. The duty of the Soviet people to care for nature and protect its riches is enshrined in the USSR Constitution. At the same time, ecological studies in the USSR were carried out in institutes and institutions of the Academy of Sciences in Moscow, Sverdlovsk, Leningrad, Novosibirsk, Vladivostok, Kiev, Ashgabat and Sevastopol. Ecological research is carried out in educational institutions, as well as in nature reserves, game farms, anti-plague institutes, sanitary epidemiological stations and other anti-epidemic institutions. There are popular science books and articles that explain complex environmental processes and problems in simple language, as well as works of fiction in which authors reflect environmental themes through the prism of their imagination and emotions. The power of literature is utilized to draw attention to the ontological reality of nature, of the ecosystem. Russian literature is known for its descriptions of nature, rich in reflections on the relationship between man and nature and discussions of environmental themes, which collectively contribute significantly to ecological discourse.

Ecocriticism is a social science approach to the struggle for the improvement of ecology and the reduction of its destruction. Early studies within the scope of this approach focused on raising ecological consciousness, environmentalist ideas and depictions of nature in literary works. The term ecocriticism was first used by William Rueckert in 1978 in his article *Literature and Ecology: An Experiment in Ecocriticism*. William Rueckert understands ecocriticism as the use of environmental developments and the application of ecological concepts to the study of literary works. Charles E. Bressler, a British scientist, believes that ecocriticism should be an ethical and moral discourse on human-nature interactions in order to protect the environment and nature (Bressler, 1999). British scientist Greg Garrard believes that ecocritical analysis is first and foremost a critical examination and analysis of the concept of “human being”, of the individual himself (Garrard, 2020). According to Garrard, in its broadest definition, ecocriticism is “the study of the relationship between the human and the nonhuman throughout the cultural history of humanity and a critical examination of the concept of ‘human’ itself” (Garrard, 2020). American scientist Cheryl Glotfelty focuses on artificial natural disasters caused by human intervention and the destruction of nature by industrial and industrial waste (Glotfelty & Fromm, 1999). Ecological discourse in Russian literature begins relatively recently. The Russian scientist Dmitri Sergeevich Lihachev (1983) is known to have worked on terms such as ecology, cultural ecology and moral ecology. He does not limit his ecological studies to the protection of the environment, but emphasizes the context of culture-environment-human relations and considers sensitivity to nature in parallel with the protection of the cultural environment (Лихачев, 1983). In ecocriticism studies, ecological or non-ecological elements are searched and evaluated in the surface structure of the text.

With capitalism, which emerged in the 16th century as a free market economy after the industrial revolution (1760-1840), a Machiavellian perspective on nature developed, in other words, an opportunistic perspective such as human-environment-production and human-environment-consumption began to be seen above the environment-human, human-animal, human-plants relationship. Indeed, the Dictionary of Economic Terms defines ecology as “the relationship between man and his natural environment, including the economic use, conservation and restoration of natural resources” (Экономический словарь терминов, <https://gufo.me/search?term>). In the Soviet Union, social ecology and eco-Marxism are rooted in the nineteenth-century radical thought of Mikhail Bakunin (1814-76), Pyotr Kropotkin (1842-1921), Karl Marx (1818-83), Friedrich Engels (1820-95) (Garrard, 2020). Therefore, the concept of ecology is evaluated in the context of cultural and social factors within the framework of action-response, and nature is reduced to the level of resources, raw materials and commodities to be processed. The interest in ecology and natural resources is defined in socio-economic terms, which according to Marxist critics is a kind of “mystification of reality” (Garrard, 2020). While ecological disruptions and ecocriticism are considered to be the result of capitalism, it is noteworthy to observe man’s relationship with nature in the twentieth century Soviet Union, in other words, in a socialist society. Unlike capitalist countries where environmental measures are inevitably partial and limited, the socialist social order allows for the systematic implementation of comprehensive and long-term programs aimed at protecting and improving the environment and overcoming the negative environmental consequences of scientific and technological progress. (Большая советская энциклопедия, <https://gufo.me/dict/bse>).

2. Ecocriticism in Russian Literature

The Romantic tradition, which emphasized the beauty and power of nature, deeply influenced many Russian writers. Writers and poets such as Alexander Pushkin and Mikhail Lermontov considered the wilderness as a source of inspiration and spiritual renewal, while at the same time lamenting the interference and destruction of civilization in pristine landscapes. They depict nature in a beautiful way and convey people’s impressions of nature.

Although ecological awareness became widespread in the second half of the twentieth century, the works of the nineteenth century also addressed environmental problems and the impact of human activity on the natural world. Lev Tolstoy, a well-known author of Russian literature, was a landowner of the period, and his works (Anna Karanina, War and Peace, Haji Murat) contain rich descriptions of the Russian countryside and its inhabitants. Tolstoy’s philosophical reflections on the relationship between humans, animals and the environment address the ethical and moral dimensions of ecological management. Indeed, Anton Chekhov’s short stories also reflect a

sensitivity to the natural world, and in works such as *The Cherry Orchard* and *The Lady with the Dog*, Chekhov offers poignant critiques of modernity and urbanization, exploring themes of ecological loss, environmental decay and the alienation of individuals from nature. Chekhov's works often focus on the consequences of environmental degradation on human health and well-being. As a matter of fact, in his works, he criticizes the monotonous, inactive, lazy spirits of the society who do not like to work with imaginary depictions of nature such as stagnation, immobility and immobility of nature.

In the context of human-nature interaction, Ivan Turgenev's *Notes of a Hunter* (*Записки Охотника*, 1852) can be considered an important example of ecocriticism. Through vivid descriptions of rural landscapes and poignant descriptions of human-nature interactions, Turgenev draws attention to the devastating effects of hunting and deforestation on rural landscapes and emphasizes the ecological and social consequences of environmental exploitation. Landowners leave the serfs working under them to face harsh natural conditions and are indifferent to their needs. After reading this work, the then Tsar Alexander II, also known as the "Savior Tsar", decided to abolish peasant serfdom.

The English writer and poet Terry Gifford divides pastoral narratives into three: the classical pastoral, which covers all pastoral literature until the eighteenth century; the romantic pastoral, which deals with the contrast between the city (chaotic, corrupt) and the countryside (peaceful, fertile); and the peyorative pastoral, which idealizes rural life in a peyorative sense despite all its difficulties (labor, poverty) (Garrard, 2020). While nineteenth-century works bear the characteristics of romantic and classical pastoral narrative, peyorative pastoral narrative plays a role in Marxists' criticism of romanticism. Writers such as Maksim Gorky (*Ana*, 1906; *Among the rabble*, 1901) and Alexander Kuprin depict the devastating effects of industrialization and urbanization on the Russian landscape. They emphasize the social and ecological injustices inherent in industrial society, the exploitation of natural resources and the inhuman resistance of people to exploitation and oppression. Although classical pastoral is used in narratives to make social, emotional and environmental situations mysterious and effective, "it has also been used to express the feelings of loss and alienation from nature that emerged with the Industrial Revolution" (Garrard, 2020).

In addition to writers and poets such as Vladimir Vysotsky, Andrei Voznesensky, Yevgeni Yevtushenko, Marina Tsvetaeva, who did not abandon the tradition of romantic depictions of nature in their works, literature in the Soviet period was often used as a tool for environmental protection and the promotion of socialist values. In the Soviet era, nature began to constitute tangible values such as firewood, coal, mines, a summer house or simply a landscape. For some Russian and Soviet writers, such as Mikhail Mikhailovich

Prishtine, nature is considered “the environment where all our human abilities grow, like flowers” (Пришвин, <https://ru.citaty.net/tsitaty>).

In the second half of the twentieth century, in the 1960s-1980s, a movement emerged in Russian literature, characterized by village prose, rustic prose, and within the framework of socialist realism. The effect of Russia's large area, the presence of landlords who constitute the bourgeois part of the society and the prevalence of agriculture and village culture, which shape the society, bring nature and human beings closer, and are therefore intensively treated in literature. In the twentieth century, under the influence of urbanization, the peasant way of life that had prevailed for hundreds of years began to deteriorate dramatically. Hosking believes that village prose was partly a lament for a way of life destroyed by the steady urbanization and bureaucratization of the Soviet Union (Hosking, 1973). As a reaction to urbanization, which challenged nature and destroyed the harmony between man and nature, a group of writers emerged who advocated the preservation of traditional rural lifestyles and the environment. According to Novozheeva, Soviet rustic prose writers such as F. Abramov, V. Astafyev, V. Belov, V. Rasputin, and V. Shukshin represent in their works the village prose of the 1960s and 1980s, characterized by a certain typological commonality in the depiction of man (Новожеева, 2007). They focus on the peasant world, especially its intrinsic values and the close relationship of peasants with the land, plants, animals and seasonal changes in nature.

The change in the titles of works with nature and ecological motifs does not go unnoticed: *The Village* (Kir Bulichchev, поселок, 1984), *Two Winters Three Summers*, *Why Horses Cry*, *Wooden Horses* (Fyodor Abramov, Две зимы три лета, 1986; О чём плачут лошади, 1973; Деревянные кони, 1970); *Melting Snow* (Viktor Astafyev, Тают снега, 1958); *Sweltering Summer*, *Lights of the River* (Vasiliy Belov, Знойное лето 1963; Речные излучки, 1964); *Blue Sky After the Rain*, *The Centuries-old Linden Tree* (Evgeni Vasilyevich Lazerev, Синее небо после дождя, 1973; Липа вековая, 1981); *The Gray Mouse* (Vil V. Lipatov, Серая мышь, 1988); *Torrential Rain Destroys the World* (Nadezhda Petrovna Malygina, Ливни умывают землю, 1964); *The Power of the Taiga* (Boris Andreyevich Vojaev, Власть тайги, 1954); *Swans and Snow*, *Evening after the Rain* (Georgi Vitalyevich Semenov, Лебеди и снег, 1964; Вечером, после дождя, 1969); *Rain in the Steppe* (Vladimir Alexeyevich Solouhin, Дождь в степи, 1953); *Among the Forests* (Vladimir Fyodorovich Tendryakov, Среди лесов, 1953); *Wolves*, *Rain at Dawn*, *Autumn* (Vasily Makarovich Shukshin, Волки, 1967; Дождь на заре, 1966; Осенью, 1973), where emotion (pathos) is assigned to elements of nature or natural phenomena. The focus on the process of destruction of traditional rural life and the environment has led to the similarity of many of the titles of the works in terms of their construction with the “end” marker: *The Last Period*

(Последний срок, Valentin Grigoryevich Rasputin, 1970); *The Last Respect* (Последний поклон, Viktor Petrovich Astafyev, 1968); *The Last Wizard* (Последний колдун, Vladimir Vladimirovich Liçutin, 1979); *The Last Hunt, The Last Old Man of the Village* (Последняя охота; Последний старик деревни, Fyodor Aleksandrovich Abramov, 1988), *The Last Hut* (Последняя хата, Boris Petrovich Ekimov, 1980) *The Last Day in His House* (Последний день в своем доме, Viktor Ivanovich Perepelka, 1969) (Parthe, 1992) and *The Last Step* (Последняя ступень, Vladimir Alekseyevich Solouhin, 1995). The depiction of nature occupies a large part of the narrative in the village prose genre. Nature is harmoniously integrated into the everyday life of the peasants, but at the same time the authors of this literary movement have a very practical attitude towards nature. As Renate Schaper says, the attitude towards nature in village prose may be poetic, but it is fundamentally practical; it is assumed that if nature is abused, it will stop giving people what they need to live (cited in Райхан, 2023). Thanks to Soviet writers who conveyed their surroundings as if they were reporters and observers, it became possible to observe how nature was losing its former ecological balance day by day, even in a socialist country.

The Copernican revolution in the 16th century, followed by Darwin's theory of evolution in the 19th century and Freud's psychological revelations in the late 19th and early 20th centuries dethroned the "universal human narcissism". Humans as a species ceased to be the center of the world and the universe, biological similarities between humans and animals were revealed and it was claimed that the species had a common origin. Subsequently, psychoanalysis suggested that the human mind is a "labyrinth of impulses" grounded in "subconscious mental processes" as in animals (Ryan, 2022). Immanuel Kant (*Metaphysics of Morals*, 1797), one of the founding figures of German philosophy, defines man as "an animal endowed with reason" and states that humanity is positioned on the basis of "pure animalism" (Ryan, 2022). Rene Descartes, the founder of Cartesian philosophy, points out that humans differ from animals in terms of their ability to think with the phrase "I think, therefore I am" (Descartes, 2020). Cartesian thought, which elevates humans to a higher position in terms of their ability to think, provides an excuse for marginalizing animals, whose "nature is different from human nature" (Ryan, 2022), and for the cruelties committed. According to Aristotle, the animal is the "animated body" (Ryan, 2022). Since ancient Greece, man has been seen as "the measure of all things". As Cicero, who was greatly influenced by the Roman Stoics, put it, "everything in this world that people use is created for them and designed for them." The anthropocentric perspective sees the human being as the highest value and adopts the view that everything in nature is valuable to the extent that it can be useful.

In opposition to the view that animals exist for the use and benefit of

humans, Pythagoras (570-495 BC), Plutarch (46-120 BC) and Profirius (234-305 BC) supported the view that “souls migrate from humans to animals” and that “animals are intelligent, sentient and rational beings” (Ryan, 2022). As a matter of fact, Leibniz (*Monadology*, 1714) also discusses the “souls” of animals, their “higher perception” and their possession of a “memory that evokes reason”. According to Leibniz, the “simple essence of life” is that human and non-human beings live in “a mutual relation or harmony” (Ryan, 2022). For a more balanced ecosystem, it is desired to adopt an eco-centric perspective instead of an anthropocentric perspective, where humans and nature are in harmony, and to reject the hierarchical order that places humans on the top step. Focusing only on their own needs, humans become “alienated” from their environment after a while. In addition to human-centered narratives, in classical Russian literature it is possible to see animals as the main character’s sidekicks and even works written from the animal point of view. In Mikhail Sholohov’s *The Fate of Man* (*Судьба человека*, 1956), a story set during World War II, the atmosphere of war, events and people’s emotions are described from the point of view of a horse in some parts. In Mikhail Bulgakov’s *The Master and Margarita* (*Мастер и Маргарита*, 1966), a shift to the animal point of view can be seen in the partial narration of the adventures of the cat Begemot (Беремот) and the dog Sharik (Шарик), who are personified as logical and intelligent like humans. Sometimes pets become the main characters or even narrators of a work. In Tolstoy’s *Holstomer* (*Холстомер*, 1886), much of the narrative is told from the point of view of an old, sick horse who shares the details of his difficult life with the other horses. Telling the story from the animal’s point of view allowed the author to emphasize, from an objective point of view, important social problems such as society’s intolerance of otherness and the inhumanity of serfdom.

Dogs are one of the most common pets in fiction because they are so popular as pets, but also because a cute dog adds charm to any story and evokes sympathy in even the most hard-hearted reader. The character of a dog is also the easiest way to describe virtues such as intelligence, courage and loyalty, which are also characteristic of humans. Russian poet and children’s author Sasha Chorniy’s *The Diary of Mikki the Boxer: The Adventures of the First Dog to Write* (*Дневник Фокса Микки*, 1927) by the Russian poet and children’s author Sasha Chorniy, Georgi Vladimov’s *Loyal Ruslan* (*Верный Руслан*, 1975), and Gavriil Troepolski’s *White Bim, Black Ear* (*Белый Бим Чёрное ухо*, 1971), the world from the dog’s perspective, the dogs’ struggle for survival, while humans are mirrored and humanity is questioned. In Mikhail Bulgakov’s *The Dog’s Heart* (*Собачье сердце*, 1925), the main character, the dog Sharikov, is implanted with a human brain and funny and bizarre events occur when the dog starts to think logically like a human. The work offers a different perspective on the world and humanity from the

animal point of view, and contains social criticism and satire. Visualizing the phenomenological experiences of dogs gives the opportunity to understand and research issues, as emphasized by the German philosopher Heidegger, one of the representatives of existentialist philosophy, and the French philosopher Merleau-Ponty. In twentieth-century Russian literature, we can say that works written from the animal point of view are more prominent in different genres such as novels, stories and plays. It reflects an interest in seeing the world from the perspective of non-human beings and understanding various aspects of life. Thus, man realizes that he lives not in the ego but in the eco.

In addition to the variety of works written from the animal point of view in Russian literature of the XXI century, science fiction, dystopian and utopian works deal with possible forms of artificial intelligence, modified forms of life, relations and conflicts between human and non-human beings in the future. Yevgeni Cheshirko's *The Human and the Non-Human* (Люди и не-люди, 2021) examines the world and humanity from the point of view of non-humans on the one hand, and how humans view and react to alien beings on the other. In contemporary texts, ecological fiction becomes a tool for imagining alternative futures, thus bringing science fiction, fantasy and ecocriticism together. It explores the ecological consequences of political corruption, consumerism and technological progress, and addresses the problems of modern society by presenting dystopian visions of a world devastated by environmental degradation. Issues such as pollution, climate change, loss of biodiversity and the ethical dimensions of ecological management are explored, prompting a rethinking of humanity's place in the web of life and reflecting on Russia's cultural and spiritual connection to the natural world.

Questions such as what will happen in the future, what awaits humanity, etc. In the middle of the century II. questions begin to arise as a result of an unstoppable chaotic situation affecting the masses, such as World War II. Indeed, cumulative human activities can now fundamentally shake the natural balance of the biosphere and thus lead to the death of human civilization. In this case, when the human factor and nature come face to face, nature is seen as a "threat" within the scope of natural disasters. The collapse and disintegration of the ecosystem, humanity and nature as a result of situations such as wars, unexpected chaotic disasters (meteor, flood, explosion, earthquake, etc.) are depicted in post-apocalyptic science fiction works, which we can call apocalyptic scenarios. In their works, writers predict the end of a well-known story that has been told to some extent, and in fictional works created for the future from the current reality, they write about life on another planet, with non-terrestrial creatures, how much technology can develop, dystopian-utopian, apocalyptic (end of the world) stories that include nature in the future, postapocalyptic (life after the end of the world) narratives. In Dmitri Cluhovski's serial post- apocalyptic works called Metro

2033-2034-2035 (Метро 2033 - 2034 - 2034, 2005) mutated species, people taking shelter in metros as a result of the near extinction of nature, lakes, seas, sun, trees, living flora and fauna and thematic formations such as life starting underground is seen. Motifs such as the ecological system ending and another ecology starting after the possible end are used (Ozdemir, 2020).

Although the interaction of nature with humans in works, stories and poems for children has occupied an important place since classical literature (poems by A.S. Pushkin, N. A. Nekrasov, M. Y. Lermontov, A.A. Fet, F.I. Tyutchev, etc. poems; L.N. Tolstoy, V.V. Bianki, K.D. Ushinsky, M.M. Prishvin, K.G. Paustovsky, E.I. Ilyushinsky and others), the emergence of modern children's fiction revealing environmental problems attracts attention. It can be considered as an attempt to systematize children's knowledge about the environment in the context of significantly increasing environmental problems. A new subgenre of ecological fairy tales (Власичева, 2022) is considered to have emerged in Russian children's literature. In the children's book *Aybolit* (Айболит, 1929) by Korney Chukovsky, the adventures of the doctor Aybolit who helps sick animals are told, and in the work the animals talk among themselves. In the stories collected under the title of Ivan Shmelyev's *Forest Tales* (Сказки леса), rabbits, wolves, bears, etc., various forest dwellers such as the main characters. It usually contains didactic teachings about the conservation of nature and the relationship between animals. This type of literature in question can be considered as a hybrid discourse that combines the characteristic genre features of fairy tale and ecological discourse. In ecological tales, information is presented in a fun and interesting way for children. Efforts are made to instill ecodiscipline and ecocentrism for environmentally friendly behavior. The main actors of environmental tales are personified animals and plants. People act as secondary characters who harm or help nature and also play the role of observers. The development of children as eco-citizens who are responsible for their actions and contribute to the solution of global problems is promoted.

3. Conclusion

It is seen that ecology forms the basis of economic resources in the Soviets, which are socialist societies rather than capitalist societies. It is possible to say that both above ground resources such as forests and rivers, as well as valuable underground resources such as natural gas, coal and gold are actively used and develop the country's economy. For a balanced ecosystem, it is desired to reject the hierarchical order that places humans at the top, where humans and nature are in harmony, and to adopt an ecocentric perspective instead of an anthropocentric perspective. The human-centered perspective sees humans as the highest value and adopts the view that everything in nature is valuable as long as it can be useful. A person who focuses only on his own needs becomes "alienated" from his environment after a while. In addition to narratives that

center only on humans, it is possible to see animals as assistants to the main character in classical Russian literature and even works written from an animal perspective. In such works, people act as secondary characters who harm or help nature and also play the role of observers. It promotes the development of people as eco-citizens who are responsible for their actions and contribute to the solution of global problems and attempts to instill ecodisipline. In the XXI. century Russian literature, in addition to the variety of works written from the animal perspective, science fiction, dystopian and utopian works write about possible forms of artificial intelligence in the future, modified life forms, relations and conflicts between humans and non-humans. It reflects an interest in seeing the world from the perspective of non-human beings and understanding various aspects of life. Thus, a person realizes that he lives in the echo, not in the ego.

When we look at the development of ecocriticism in Russia, the perspective on nature differs with the characteristics of the period. In this study, the ecocritical adventure of Russian literature is thematically divided into periods. The first stage (first half of the XIX century) is dominated by a romantic, poetic view of nature, identifying the vast Russian nature with the Russian people, the Russian soul (Pushkin, Lermontov). In the second stage (second half of the XIX century) ecological awareness develops (Turgenyev, Chekhov, Tolstoy). Nature is often personified in works as a character, depicted as a living being with its own action and power. In the literary work, nature is not only treated as a place to be depicted, but also as a personified, characterized interlocutor “other”, “other-worldly other”, a role and companion. Authors of classical works often use vivid descriptions of landscapes and natural phenomena to reflect the inner emotional states of their characters or to symbolize broader social themes. In the third phase (the first quarter of the twentieth century), the passivity of nature (Maksim Gorky and Aleksander Kuprin) comes to the fore in the context of criticism of industrialization. In the fourth stage, during the Soviet period, which dominated Russian society from the first quarter of the XXth century to the last decade of the XXth century, nature developed under the movement of “village literature” “rustic prose” “camp literature”, realistically depicting the human-nature relationship in all its simplicity and harsh conditions (Mikhail Sholokhov and Boris Pasternak). In the relatively recent period of the late twentieth and early twentieth centuries, the post-Soviet period, in the fifth and final stage, contemporary writers influenced by modern currents evaluate the state of nature in apocalyptic/post-apocalyptic works in which science fiction, dystopian, utopian and apocalyptic scenarios are constructed. Questions such as what will happen in the future, what awaits humanity began to be asked in the mid-twentieth century as a result of chaotic situations affecting the masses, such as World War II. As a matter of fact, nature is seen as an “element of threat” in the context of natural disasters. In

contemporary texts, ecological fiction becomes a tool for imagining alternative futures, thus bringing science fiction, fantasy and ecocriticism together. It explores the ecological consequences of political corruption, consumerism and technological progress, and addresses the problems of modern society by presenting dystopian visions of a world devastated by environmental degradation. It explores issues such as pollution, climate change, loss of biodiversity and the ethical dimensions of ecological management, prompting a rethinking of humanity's place in the web of life and reflecting on Russia's cultural and spiritual connection to the natural world.

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CHAPTER 4

ECOLOGICAL CHANGES AND HUMAN CONNECTIONS: A THEMATIC UNIT PROPOSAL FOR RAISING EFL LEARNERS' ENVIRONMENTAL AWARENESS

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Introduction

It is necessary that we develop a classroom environment, which is conducive to learning. Such an environment should be free from threat or intimidation. Students' ability to think critically diminishes when they feel unsafe, as their brains switch to emotional and survival mechanisms. They should feel "physically safe and emotionally secure" before they get ready to cognitive learning process (Sousa, 2022 p. 42). In order to achieve this in the language classrooms, the use of literature serves as a great tool for providing students with "happy" learning experiences. When language learners are cognitively involved and motivated in the process, it is easier for the human brain to feel happiness in learning a language. The human brain's dual pursuit of pattern recognition and novelty serves as a fundamental cognitive mechanism in learning, too. While neural network favors routine patterns for efficiency, it also demonstrates a strong inclination toward novelty. This inherent activity between pattern recognition and novelty-seeking behavior is particularly significant in educational contexts, as it directly influences language learners' engagement and cognitive development. In this vein, using literature in the language classroom constitutes the novelty that will provide an ideal environment for language learning.

Therefore, it is important to create educational environments conducive to learning. In English language teaching, literature has been proven to be an effective tool since it has various benefits for involving language learners in the classroom (Fikray & Habil, 2022). In this vein, the purpose is to design a four-week, brain-compatible, integrated thematic unit, which encourages learners to be involved in the language classroom. The broader objective is to humanize language teaching and learning by helping EFL learners to become more aware of their roles as global citizens and active participants on earth. In this respect, literature constitutes the medium for teaching English as the facilitator for the development and understanding of the students' awareness of nature and earth. By the time the thematic unit is completed, the students are expected to understand the positive outcome of being involved in the out-of-class project to be described and/or consider being involved. This would make them more aware of the changes taking place on earth due to human use and abuse of the resources on earth and encourage them to be a part of the population that makes a difference to save the world.

The purpose of the thematic unit proposal

Since change is an inherent constant in the temporal progression of human existence, as an educator, it is crucial to raise students' awareness of this fundamental principle. However, rather than devoting extensive teaching time to this broad concept, a more focused pedagogical approach that examines specific manifestations of ecological change and their consequences

is required. The ecological changes taking place on earth and how the other changes in daily life take place are interrelated. The reason for choosing this theme is partially the fast pace of daily life which is also shaped by the pace of media which is difficult to keep up with. By proposing this thematic unit on earth, changes and nature, the purpose is to develop both linguistic competence and environmental awareness by linking language learning to real-world issues. By integrating topics such as natural transformations and human connections, students are encouraged to critically engage in global challenges while developing their communication skills. This approach not only increases language proficiency, but also develops students' sense of responsibility and active citizenship.

Overall structure of the thematic unit plan

Accordingly, a four-week thematic unit plan was developed for upper-intermediate proficiency level students at a private university. The unit was designed to include all four skills with each session taking 100 (50+50) minutes. The thematic unit plan was developed in accordance with the design procedures and approaches explained in *How the Brain Learns* by Sousa (2022), *ITI: The model: Integrated Thematic Instruction* by Kovalik & Olsen (1997), and *Six Ts Approach to CBI* by Stoller and Grabe (1995). In the following sections, the rationale for the selection of subthemes and how they are structured will be discussed along with a detailed description of specific lesson plans.

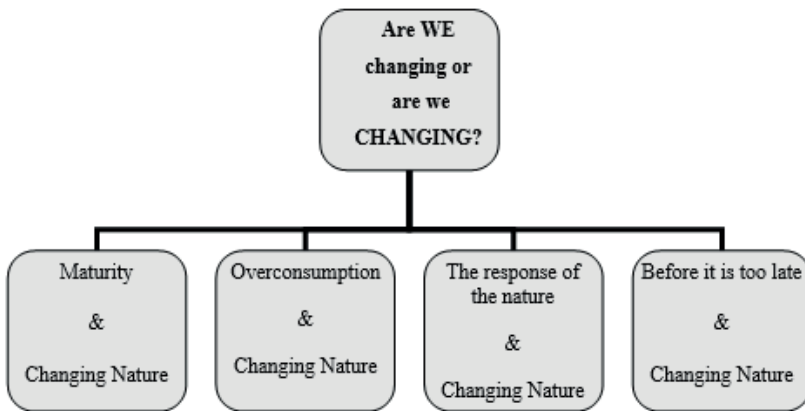


Figure 1. *The design of the thematic unit*

The theme is handled in four main subthemes. The subthemes for each week are designed in a way that the students understand and realize that the changes in nature are natural consequences of life. Then, the reasons and

consequences of changes in nature together with the urgent solutions for the negative occurrences are dealt with. In the first week, the students start with the comparison and contrast between a person's life and nature's ongoing transformation. During the readings, the students are expected to understand that this change is natural as nature is renewing itself; however, with the intervention of the human beings, who have a tendency for overconsumption, the negative changes in nature begin to occur. When students understand the big picture, they can better grasp the consequences of these environmental changes. By the end of the week, students are expected to understand both the causes and the effects of these changes and propose solutions. This thorough understanding allows students to pinpoint the urgent actions needed to protect both nature and its inhabitants well before it is too late.

Integrated Thematic Instruction

In developing the various components of the thematic unit plan, there are major points to take into consideration. In this thematic unit preparation, integrated thematic instruction (ITI) model was adopted. By definition, ITI is “a way of conceptualizing and implementing a ‘brain-compatible’ learning environment for students and teachers” (Kovalik & Olsen, 1997, p. 3). According to Kovalik and Olsen (1997), there are three principles that need to be considered in the design. First, the findings of research on the human brain should be considered in the design of thematic instruction. Additionally, teachers' background and knowledge of how to integrate them into their brain-based teaching matters, as well. A final aspect that matters in planning thematic instruction is that curriculum development should be “a creative act of the teacher, a modelling of what it is to be a learner, to possess an absolute passion for lifelong learning” (p. 2).

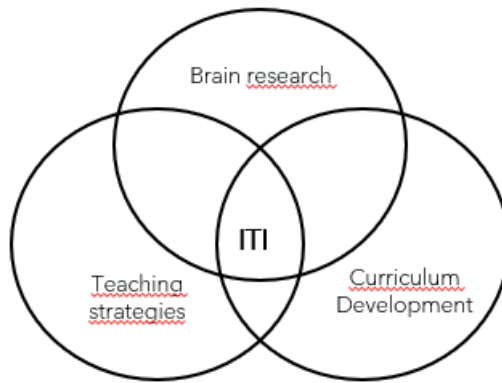


Figure 2. *Integrated Thematic Instruction (ITI) (Adapted from Kovalik & Olsen, 1997, p. 2)*

An overview of the four-week thematic lesson plan

WEEK 1: Changing Nature & Maturity

Materials:

The petals by Amy Lowell

The death of a Tree by Edwin Way Teale

100 years to Live (Song)

Accompanying picture of the text, drawings of the students

Week 1 Day 1

Writing skills: Rewriting a poem in text format

Speaking skills: Interpreting the drawings, and discussions

Listening skills: Listening to the song lyrics and discussion.

Reading skills: Guessing from the first stanza

Understanding Literature: Rhyme

Language focus: Adjectives taking -ed,-d

Week 1 Day 2

Vocabulary: Understanding terms of biology

Writing skills: Descriptive essay writing

Reading skills: Reading for specific information

Speaking skills: Comparison and contrast of two items

Language Focus: Conjunctions expressing time sequence

Threads and transitions to the next class hour: In this initial week, students will engage with the theme by examining parallels between life changes in individuals and transformations in nature. While commonly referred to as “aging,” this process will be framed as a natural and inevitable phenomenon. The lesson will further encourage students to critically reflect on factors that disrupt this natural progression, particularly human greed and overconsumption, which negatively impact the environment and hinder ecological balance.

WEEK 2: Changing Nature & Overconsumption

Materials:

Living Lightly and Inconsistently on Land by Donella Meadows

Pictures- depicting overconsumption (according to the essay)

A Sand County Almanac by Aldo Leopold (partially out-of-class)

Cover of the book (to be put on the wall for a few weeks)

Week 2 Day 1

Reading skills: Predicting unknown vocabulary, Reading for details

Language focus: Word formation

Writing skills: Writing a diary entry

Speaking skills: Having a debate in the classroom

Week 2 Day 2

Reading skills: Summarizing a text

Writing skills: Writing a response paper on the parts of the book

Language focus: Revision of tenses

Speaking skills: Comparison and contrast of two items (by using appropriate vocabulary)

Threads and transitions with the next class hour: Since we discuss how human greed and overconsumption lead to unnatural changes in nature—deviating from its natural processes, this class hour aims to uncover such causes and their broader implications. Students are expected to grasp that their individual actions impact not only the future state of nature but also its current condition. Therefore, raising awareness, even about simple acts like conserving water, is a critical step toward fostering a more sustainable relationship with the environment.

WEEK 3: Changing Nature & Unexpected response

Materials:

Nature (1836) R. Waldo Emerson

Earth Voices by Bliss Carman

Soundtrack: Pyotr Tchaikovsky. *The Nutcracker Suite: Waltz of the Flowers*.

Accompanying pictures

Week 3 Day 1

Reading skills: Reading for details, predicting vocabulary from context

Writing skills: Writing a time-travel story

Speaking skills: Talking about ideas

Language focus: Inversion

Week 3 Day 2

Reading skills: Choral reading

Writing skills: A paragraph on the poem

Speaking skills: Role-play by personification

Understanding literature: Personification

Language focus: Review of relative clauses

Threads and transitions to the next class hour: In this class hour, students could predict the potential consequences of “unnatural” ecological changes in nature. Building on their previous discussions about the causes and emergence of these changes, they will transition to exploring possible solutions. This progression aligns with the overarching theme of the unit, as students have been gradually working toward identifying actionable responses throughout the preceding weeks.

WEEK 4 Changing Nature & Before it is too late

Materials:

A green cornfield (Song by Michael Head)

Song: “What a wonderful world” (A video showing natural beauties, URL is provided below)

Flower-Fed Buffaloes (Vachel Lindsay)

Video: taken from *youtube* –scenes of polluted nature accompanied by a soundtrack (URL is provided below)

Video –for warm up-The world is too much with us (*URL is provided below*)

Week 4 Day 1

Reading skills: Reading with expression

Speaking skills: Interpreting a picture

Understanding literature: Metaphors

Writing Skills: Writing an ending to a poem.

Language focus: Revision of past tenses (past and past participle forms)

Week 4 Day 2

Reading skills: Reading aloud with rhythm

Speaking skills: Role-play between the characters in the poem, Native American, European and Judge

Understanding Literature: Assonance, Sibilance, Onomatopoeia, and Alliteration.

Writing Skills: Letter-writing expressing emotions, by using relative clauses learnt in the previous week)

Language focus: Present and past participles with “-ed and -ing”

Threads and transitions: This class hour encourages students to reflect on key themes from the unit. Building on their discussion of “What a Wonderful World,” which they listen to, students are expected to engage in critical dialogue about the possibility of achieving such a world. They explore actionable steps that could mitigate the unexpected consequences of unnatural changes in nature, a topic covered in the previous week’s lessons. This discussion serves as a bridge, preparing them to propose meaningful solutions in their upcoming projects.

Description of a sample lesson plan: Week 4 Day 2 (50+50 mins)

Changing Nature & Before it is too late

Materials:

Flower-Fed Buffaloes (Vachel Lindsay)

Video: *Youtube* –scenes of polluted nature accompanied by a soundtrack (*URL is provided below*)

Relevant handouts

Relevant soundtracks

Objectives: By the end of the lesson, students will be able to:

- Use past and present participles correctly in spoken and written contexts
- Express personal opinions about environmental issues using appropriate vocabulary
- Connect related environmental themes using transition words and phrases
- Identify and apply basic literary devices in environmental texts
- Discuss environmental pollution using topic-specific vocabulary
- Analyze and discuss human relationships with nature using appropriate language structures

Warm-up: (5 mins)

The teacher greets the students and starts the class by reminding the students of the song they listened to together with the poem and asks some questions to students such as

Is it truly possible to create a “wonderful world” in reality? Why or why not?

What are the main barriers that prevent this vision from becoming a reality?

What insights does history provide regarding this possibility?

The teacher initiates the discussion to get them prepared for the coming video showing several examples of polluted nature and how pollution pervades the world.

Lead in: (5 mins)

The teacher distributes the handout “*What is happening to “our” nature?*” (*Handout #1*) to the students to fill in, while watching. Therefore, the students would be reminded of some types of pollution we are faced with. This would

enable the students to realize that we are faced with a serious problem, which is closely interrelated with politics, international economic treaties and other similar factors.

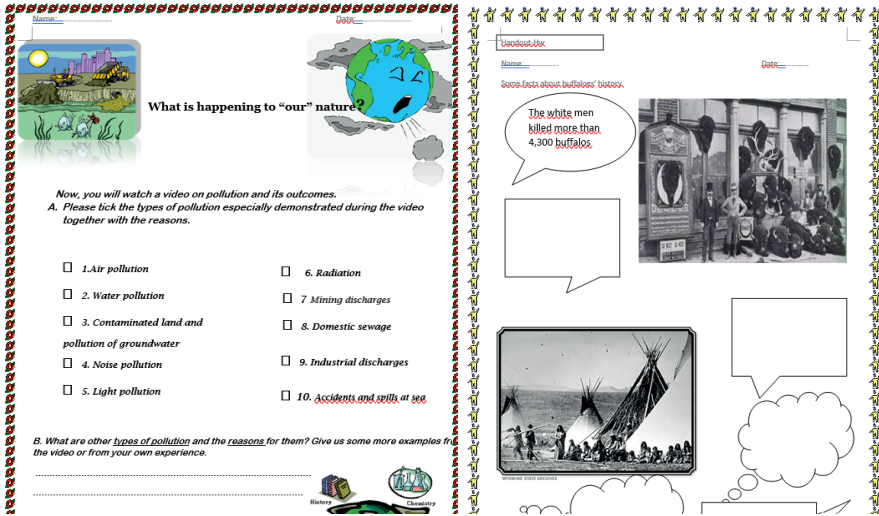


Figure 3. Sample from Handouts #1 & #2

Pre-reading: (15 mins)

After watching the video and filling in the handout, the students come up with and discuss additional types of pollution. Once they complete the exercise, the teacher prompts the students to brainstorm ideas regarding the reasons behind the pollution. Then, the teacher reviews the homework assigned to the students in the previous week, titled “Some Facts About Buffaloes’ History,” (Handout #2) by providing them with clear guidelines, relevant pictures, and tips for conducting a focused and limited search. At this point, the teachers asks for information to fill in the speech bubbles on the handout. This activity would enable them to get more specific so that they gain an insight into the text by receiving and interpreting background information. Next, the students discuss the information they collected. The teacher prepares the students to read a poem written on this subject by *Vachel Lindsay*. The teacher provides the students with essential background information about the poet, highlighting her role as an environmentalist and her works focused on nature. Before they start reading, the teacher provides the students with a *vocabulary exercise* (Handout #3).

Figure 4. Handout #3

While reading (20 min):

Once the students become prepared for the reading, the teacher asks the students to read the poem on their own (along with the soundtrack) to answer the following questions:

According to the poem, in what ways has the prairie scene changed?

What has brought about this change?

With whom does Lindsay associate the buffaloes at the end of the poem?

How are they alike?

How do you feel when you are reading the poem, does the music add to this or vice versa?

Can you feel the rhythm and the song behind the poem?

Language Focus: Participles (past & present)

Following the reading, the students check the answers for the questions first in pairs and then as a whole class. After reviewing their answers, the teacher asks the students to read the poem again, if necessary, to better understand the upcoming questions. This will equip them with the essential information and comprehension needed to analyze the language in the poem. Below are the questions:

Comprehension questions

What is the poem about?

When did the buffaloes leave us?

What are “the Blackfeet, the Pawnees” do you think?

After the students answer the questions and discuss them in the classroom, the teacher asks the students to focus on the language used in the poem. They will review participles; however, before providing the students with handout (#4), the teacher asks them the following questions.

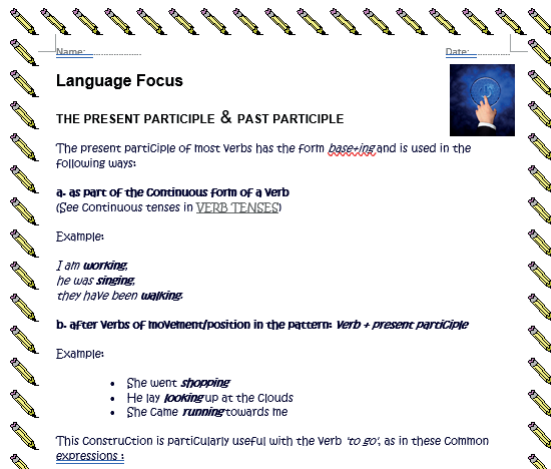
How is the grass described in the poem?

How are the Blackfeet people described?

“The tossing grass.....

With the Blackfeet, lying low,”

In these two sentences the words with “-ing” form are at different positions. What do you think is the reason for this?



Name: _____ Date: _____

Language Focus

THE PRESENT PARTICIPLE & PAST PARTICIPLE

The present participle of most verbs has the form *base+ing* and is used in the following ways:

a. as part of the Continuous form of a Verb
(See Continuous tenses in **VERB TENSES**)

Example:

*I am **working**.*
*he was **singing**.*
*they have been **walking**.*

b. after Verbs of MOVEMENT/position in the pattern: Verb + present participle

Example:

- She went **shopping**.
- He lay **looking** up at the clouds
- She came **running** towards me

This construction is particularly useful with the verb 'to go', as in these common expressions:

Figure 5. Sample from Handout #4

After the students recognize the repetition of participles, the teacher asks several similar questions, prompting them to focus on the “-ing” and “-ed” structures used in the poem. These kinds of questions aim to help the students review their past knowledge on the grammar point, so that they would be more curious about reviewing the subject. Then, the teacher provides the students with the language focus part which is the review of *present and past participle* forms. T distributes the handout reviewing these grammar points.

At the end of the activity, students are tasked with identifying examples of participles in the text along with their functions. This ensures that students

remain engaged with the text. Following this exercise, students will move to the interpretation stage, having already developed a surface-level understanding through vocabulary and grammar exercises.

Post Reading (15 min):

Following the language focus part, the students are asked the following questions step by step as they are now ready for interpreting.

Interpreting questions


Why does the poet describe buffaloes as flower-fed? What is the effect of this image?

How does the repetition of the words “no more” in lines 11 and 12 emphasize the poem’s meaning?

What does this poem suggest about the concept of progress?

After answering these questions, the teacher wants the students to understand all the deep meanings of the words; therefore, she distributes them Handout # below.

Name _____ Date _____



Can you understand the poem?
Reading between the lines.

1. Can you tell me what does locomotives have to do with this poem? What do they represent?
.....
.....
.....
2. What is the implication of word “living low”? List the things for which this phrase is used and explain the association.
.....
.....
.....
3. What are the changes brought about by the people? Tell us the lines implicating these alterations.

Figure 6. Handout #5

Following these phases, literary terms and expressions will be reviewed, serving as a recap of the previous lessons. This activity will be followed by the “Understanding Literature” section, as students will have completed the participle forms, which are essential for the next part of the lesson.

Understanding Literature (15 min):


In this part, the poem supplies us with examples of several literary devices. Thus, the students would have a chance to practice them within the same poem. These are assonance, alliteration, sibilance and onomatopoeia. The teacher distributes students with a handout in colour (if the handout can be printed in color), if color copy is not available, she writes the poem showing the literary devices with color chalk on the board and the students would specify these colors, which are devices, with their colour-pencil or pens (Handout #6)

Name:..... Date:.....

Having read the poem a few times, try reading it aloud so that you can see the images and hear the music.

Which images did you like? Did you hear the music? Remember the music in a poem is REPETITION!

ASSONANCE – REPEATING VOWEL SOUNDS
ALLITERATION – REPEATING FIRST LETTERS
SIBILANCE – REPEATING “S” SOUNDS
ONOMATOPOEIA (another word for SOUND-EFFECTS)
 e.g. CRASH! BANG! WOBBLE! RUMBLE!



Listen to the sad music.. See it in colour....

*The flower-fed buffaloes of the spring
 In the days of long ago,
 Ranged where the locomotives sing
 And the prairie herds lie low –
 The tossing, blooming, perfumed grass,
 Is swept away by the wheat,
 Wheels and wheels and wheels spin by
 In the spring that still is sweet
 But the flower-fed buffaloes of the spring
 Left us long ago.*

Figure 7. Handout #6

After the students understand some literary musical devices, now they can start analyzing the poem. At this stage students are faced with a new challenge, which is to *analyze* the poem. At this stage, they are asked to do the following:

“In the poem, there is a strong comparison between the past and the present. What are those comparisons? Use details and examples in your explanation.” (Handout 7).



Name: _____	Date: _____
	Student Response Sheet
Analysis stage	
<p>1. In the poem, "The Flower-Fed Buffaloes", there is a strong comparison between past and present. What are those comparisons? Use details and examples in your explanation.</p>	
Past	Present
.....
.....
.....
.....
.....

Figure 8. Handout #7

Synthesis part (18 min.):

The teacher asks the students to take their papers and pens with them and go out into the garden. The teacher takes the music with her. The music is the same as the one they previously listened to in class. The teacher asks them to lie down, closing their eyes and smelling the flowers. After one or two minutes, the teacher asks the students to imagine themselves as a member of Native American tribes living at those times of the first years of the "exploitation" of the continent. The teacher then starts the CD player, with the music accompanied by a native speaker reading the poem. After the reading finishes, the teacher asks students to write a letter to those who have killed their buffaloes and invaded their continent. In the letter, students should focus on the importance of nature in their lives and express their feelings about those events. To send the letter, students return to the classroom, where a box is set up as a mailbox. Afterward, the teacher writes the names of several students on the envelopes in the classroom, allowing students to read each other's letters and check for mistakes. Finally, the teacher collects the letters to review them further.

Evaluation part (12 min.):

As this is the highest level in Bloom's taxonomy, the students should be able to think critically and be receptive to many different points of view. Therefore, they should be asked questions which would enable them to develop their values for judging. The teacher would tell the students that the letters

they sent to the Europeans were found by the journalists and they took them to the courts. Therefore, now they are having a lawsuit at the moment. One student would act the judge, one of them would be the European and the other one would be the Native American. Before they start, the members from the same group of actors would come together to come up with several ideas to be claimed during the hearing. Then, they act it out.

Closure (3 min):

At the end of the class the teacher reminds the students that the exploitation of nature have always been a problem sometimes for people, for animals and most of the time for the nature itself. However, it is a vicious circle, as the effects ultimately impact people, since human beings are also part of nature. Therefore, the teacher asks the students to research ways to avoid harming the environment and the world. The teacher warns against proposing conventional solutions, encouraging students to identify environmental and activist organizations that actively work to protect nature rather than doing nothing. This task will prepare students for the upcoming project week, which will span the next two weeks. The teacher prepares the students for this week's project for four weeks. Until they come to this stage the students would have been motivated.

MOTTO: The world is changing! What can we do? Let's do something for our world!

- **Description of Greenpeace** (Word format attached)

Greenpeace FAQ

Ask students to conduct research on the subject.

Share findings in the classroom during the lab hour.

Discuss the advantages and disadvantages.

Next Step:

- Fill in the forms for working on a Greenpeace ship.
- Send the completed forms to Greenpeace.
- Establish a common agreement with Greenpeace (Note: Some students may choose not to participate).

Purposes:

- Increase students' awareness of global environmental issues.
- Provide an opportunity to travel to different countries while practicing English.

- Offer a firsthand experience of how rapidly the world is changing.
- Serve as a culmination of the week's project.
- Allow students to apply what they have learned throughout the weeks.
- Help students connect with their identity as human beings.
- Demonstrate how integrating literature enriches the understanding of humanity.

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Links to external resources

- 100 years to live; song-video. Available at: <http://www.youtube.com/watch?v=kSDEL-VkxcM>
- Spring accompanying video for the poem -Available at: <http://www.youtube.com/watch?v=1ZmobJKXt1o>
- “The world is too much with us” video- Available at: <http://www.youtube.com/watch?v=LPetgGM7z04>
- “What a wonderful world” video- Available at: <http://www.youtube.com/watch?v=8Jo29zxDaQ4>
- Source for handout- Available at: <http://www.leavingcertlecturedays.ie/free-exam-resources/juniorcert/english/PoemFlowerfedBuffaloes.pdf>

CHAPTER 3

ЧАСТИЦЫ КАК СТРУКТУРООБРАЗУЮЩИЙ КОМПОНЕНТ ХУДОЖЕСТВЕННОГО МИРА МИХАИЛА БУЛГАКОВА («МАСТЕР И МАРГАРИТА»)

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Вступление

Частицы, будучи служебной частью речи, функционируют во всех стилях и различных жанрах. Употребление частиц в художественных текстах имеет важнейшее стилистическое значение, однако стилистическая окраска частиц является наименее изученной среди всех аспектов и функций этой части речи. Недостаток научных исследований стилистического аспекта обусловлен тем, что при анализе частиц акцент чаще всего делается на их семантике, коммуникативные, прагматические, связующие свойства, или же на их функциях в процессе коммуникации с одним или несколькими участниками. Разумеется, такой подход к анализу частиц помогает четко установить их стилистические возможности и функции, однако не менее интересным и весомым является анализ частиц как составляющей художественной литературы и лексикона отдельных авторов, который находит свое отображение в их работах. Став частью художественного произведения, частица приобретает множество дополнительных, уникальных для текста такого стиля функций, как например создание стилистического приема или отображение особенностей уникального стиля автора. Многоуровневая семантика частиц делает их инструментами как создания парадигматических отношений между множеством синонимов, близких по семантике и звучанию слов, украшающих художественный текст, так и функционального потенциала частей произведения. Более того, частицы позволяют глубже проникнуть в специфику художественного мира автора. Так как писатель всегда самостоятельно выбирает тематику своего произведения и определяет его композицию, но языковые средства, которые выражают его отношение к изображаемому, употребляет бессознательно (Zakharova Yeter, 2013: 65). Это связано с *«нестандартным, но типичным для данного автора употреблением частицы, связанным с каким-либо нарушением её синтагматики, отличающийся от обычной сочетаемости данного слова в высказывания или более широком контексте»* (Виноградов, 1947: 67).

Среди произведений русской классики наиболее изученной в плане особенностей функционирования частиц является проза Ф. Достоевского. Исследующие его творчество языковеды и литературоведы утверждают, что в произведениях Достоевского легко заметить частое употребление определенных частиц, равномерное распределение их в тексте, а также вставки частиц в нетипичный для них семантический контекст. Подавляющее большинство частиц в сочетании с различными частями речи и стилистическими приемами можно назвать отличительной особенностью творчества Ф. М. Достоевского (Махмудова, Топволдиев, 2024: 82). Среди современных авторов, в произведениях которых исследованы особенности функционала частиц, являются С. Довлатов,

А. Битов, Т. Соломатова и другие. Изучение частиц в текстах этих авторов позволяет определить особенности их индивидуального стиля. При употреблении в художественном тексте автор наделяет частицу особой стилистической нагрузкой, чаще всего – ради создания того или иного стилистического приема. Частицы с такой функцией являются неотъемлемой составляющей синтаксической и лексико-семантической системы организации художественного произведения (Токарчук, 2010: 68).

Однако до настоящего времени семантическая и структурная роль частиц в романе М. Булгакова «Мастер и Маргарита» не была объектом научного анализа. Актуальность сформулированной проблемы подтверждается самим характером произведения великого русского романиста, воссоздававшего переломный этап жизни с помощью удачно подобранных языковых средств. Частицы в тексте «Мастера и Маргариты» – чрезвычайно удобный иллюстративный материал, более того, представляют собой арсенал художественной образности писателя.

Цель исследования заключается в том, чтобы проследить механизм влияния частиц на эмоциональный строй поведения и поступки персонажей. Также немаловажным представляется построение типологии функционирования частиц в соответствии с различными проявлениями литературной характерологии в тексте романа М. Булгакова.

Материалом для анализа послужил роман М. Булгакова «Мастер и Маргарита».

Актуальность исследования заключается в особой роли частиц как служебной части речи в романном повествовании. Кроме того, интерес к данной проблеме вызван её крайне недостаточной изученностью в современной лингвистике и литературоведении.

Степень изученности вопроса. В научной литературе частицы получили освещение прежде всего в теоретическом аспекте. Лингвисты обосновали статус частиц как служебной части речи и выделили разные аспекты их функционирования. Р.И. Аванесов и В.Н. Сидоров разработали одну из первых классификаций частиц, В. В. Виноградов предложил системное описание и анализ этой части речи, Ш.И. Рамазанова, Е.Ч. Гордеева, В. Н. Ярцева сосредоточила внимание на модальных частицах, Л. А. Григорович говорит о фразеологических частицах.

Для нашей работы наиболее актуальными являются несколько исследований. Работа А. М. Ключиной посвящена так называемой «семантике крайности», передаваемой русскими частицами. Анализируется сфера бытования русских частиц, их связь с семантикой, способностью передавать какие-либо значения. Акцентируется

внимание на том, что русский язык относится к *«одному из самых частицеобильных языков»*, что проявляется в *«количестве лексических единиц, причисляемых к частицами, и в их частотности»* (2022: 2175).

В монографии С. М. Колесниковой предложено всестороннее осмысление частиц на уровне функциональном, семантическом и грамматическом. Автор анализирует их морфологический статус, структуру, взаимодействие с другими частями речи. Особое внимание уделено синтаксису, возможностям частиц создавать экспрессивные формы высказывания (2015: 34). И. А. Вороновская рассматривает частицы в связи с порядком слов в русском языке. Исследование проводится на материале художественной литературы, что делает её подход наиболее применимым и в нашей работе. Автор уделяет внимание процессам стилизации в литературе, роли служебных слов в создании емких и колоритных языковых конструкций (2013: 52).

Методы исследования. Использование описательного метода позволило прибегнуть к сравнению частиц и контекстов их употребления. В связи с этим элементы метода контекстуального анализа позволяют установить глубинные связи романа с библейским текстом, мифами и употреблением частиц в них. Данный метод позволяет выявить скрытые намерения говорящего, коммуникативные интенции адресата, роль этих субъектов в функционировании частиц. Компонентный анализ предполагает изучение содержания лексических единиц (в данном случае частиц) с их последующим разложением на составляющие. Это способствует типологическому изучению частиц в различных контекстах.

Контекстный анализ частиц в романе М. Булгакова «Мастер и Маргарита». Основная часть.

Произведение Михаила Афанасьевича Булгакова является продуктивным материалом для плодотворного прагматического анализа частиц, поскольку в творчестве этого писателя они обнаруживают самую разнообразнейшую семантику. Прагматический анализ предполагает изучение частей речи и их семантики в контексте литературного произведения. Потому для анализа многозначных лексических конструкций в их контекстуальных значениях следует проанализировать их семантику и функции в ситуации, описанной в литературном произведении. При этом частицы могут выполнять важную соединительную функцию, являются своего рода строительным материалом для создания мотивной сетки, дискретной структуры повествования.

В отличие от традиционного исторического нарратива, здесь прошлое и настоящее, сиюминутное и вечное, бытовое и мистическое сосуществуют в одной плоскости. Нарратив – это повествование, которое

позволяет соединять различные уровни текста. В русской языковой традиции этот термин означает также тип дискурса, определённые эмоции, посылы, намерения. В романе Булгакова он проявляется чрезвычайно пестро. По мнению М. Гаспарова, это некая субстанция, единый поток, по-разному проявляющий себя на разных уровнях сюжетного действия. *«Этот принцип хорошо иллюстрируется, в частности, языковой структурой романа Булгакова»* (1994: 29). Особенно наглядной является функция частиц в тексте, поскольку они придают общей картине дополнительные оттенки, коннотацию, связывают воедино разрозненные платы повествования. Частицы и мотивы во многом сходны по структуре, ведь одни являются минимальными неразложимыми единицами повествования, а другие так же не подлежат дальнейшему членению / делению ввиду своей служебной роли.

При этом языковое единство повествования сочетается с многообразием описываемых событий. *«Это сочетание необыкновенной пестроты и абсолютно единства, заданное в языковом плане романа, служит как бы схемой, определяющей принцип организации всех без исключения компонентов повествования»* (Гаспаров, 1994: 29). Однако можно говорить о некоей полифонии, двуязычии на уровне соотносительности речи и мировоззрения. Малиновский А. отмечает: *«Двуязычие становится политико-идеологическим инструментом, обусловленным отношениями господства-подчинения, поляризацией культурного превосходства и неполноценности»* (2021: 660). Эту особенность романного повествования иллюстрирует его мотивная структура, наличие повторяющихся элементов в сюжете, сквозных образов и ассоциаций. При этом каждый новый повторяющийся мотив предстаёт в новом свете, с иными акцентами, тем самым дополняя и расширяя художественную картину мира. Более того, он также по-новому сочетается с другими мотивами. Следует отметить, что мотивом в мире Булгакова может быть все, что угодно: характерологическая черта, образ, элемент описания природы, отдельное слово, звук. Мотив в художественном мире русского романиста постоянно воспроизводится, движется, он *«формируется непосредственно в развёртывании структуры и через структуру. В итоге любой факт теряет свою отдельность и единство, ибо в любой момент и то, и другое может оказаться иллюзорным: отдельные компоненты данного факта будут повторены в других сочетаниях, и он распадается на ряд мотивов и в то же время станет неотделим от других мотивов, первоначально введённых в связи с, казалось бы, совершенно иным фактом»* (Гаспаров, 1994: 31).

Основные мотивы в «Мастере и Маргарите» сосредоточены вокруг образов Бездомного, Берлиоза, пространства Москвы, многомерного образа пожара, валютных операций. Пространственно-временные

пласты связаны с Воландом и Мастером. При этом подчёркивается многоуровневый характер хронотопа. Следует отметить, что хронотоп представляет собой совокупность художественного времени художественного пространства в их органической единстве. Можно говорить о разных уровнях хронотопа у Булгакова. Например, *“Воланд был и на завтраке у Канта, и в Ершалаиме”* (2004: 353). Это говорит о функции образа-медиума, посредника между мирами. Мастер же связан с иным планом повествования, прежде всего с Иешуа. *Архетипическая связь прочитывается в сюжете. Архетипы представляют собой повторяющиеся образы, сюжеты, отдельные мотивы в устном народном творчестве и в литературе. С архетипами у Булгакова связывает трактовка бездомности, травли, доносов, арестов и т. д.* (Гаспаров, 1994: 41).

Особой эмоциональной окрашенностью характеризуется частица *«же»*. Следует отметить, что данная частица призвана подчеркнуть смысл сказанного. Кроме того, эта частица используется для напоминания, констатации некоего порядка, положения вещей. Но Булгаков наделяет её довольно определённой функцией.

Например:

«А ежели заключали, так он должен был пройти через бухгалтерию?»

– Всенепременно, – отвечал, волнуясь, Василий Степанович.

– Так, где же он?

– Нету, – отвечал бухгалтер, все более бледнея и разводя руками. И действительно, ни в папках бухгалтерии, ни у финдиректора, ни у Лиходеева, ни у Варенухи никаких следов договора нет» (2004: 426).

Здесь речь идёт о особом типе диалога, который разворачивается в вопросно-ответной форме. Милиционер как бы спрашивает по цепочке то, что его интересует.

Приведём ещё пример употребления частицы *«же»*.

«... Поэт поднял свечу над головой и громко сказал... Послышались два голоса. Бас сказал безжалостно: готово дело. Белая горячка. А второй, женский, испуганный, произнёс слова: как же милиция-то пропустила его по улицам в таком виде». (2004: 474).

В данном примере *«же»* выступает в выделительной функции. Особо подчёркиваются дополнительные оттенки. Здесь ощущается недовольство, возмущение. Более того, усиливается недоумение говорящего. Таким образом, семантика частицы соответствует смысловой акцентировке, усилению значения слова. Это основная функция частицы *«же»*.

«... Так слушайте же: вчера вечером я на Патриарших прудах встретился с таинственной личностью, иностранцем не иностранцем, который заранее знал о смерти Берлиоза и лично видел Понтия Пилата.

– Пилата? Пилат, это – который жил при Иисусе Христе? – шурясь на Ивана, спросил Стравинский.

– Тот самый.

– Ага, – сказал Стравинский, – а этот Берлиоз погиб под трамваем» (2004: 345).

В приведённом фрагменте из романа Михаила Булгакова «Мастер и Маргарита» частица **«же»** используется для усиления и акцентирования значения. Частица **«же»** в данном контексте используется для усиления и подчеркивания определенного аспекта речи. Например, в предложении *«Так слушайте же: вчера вечером я на Патриарших прудах встретился с таинственной личностью...»*, частица **«же»** добавляет усиление к побудительной форме *«слушайте»*, что делает приказ более настойчивым и подчеркнутым. Атак же частица **«же»** в данном случае делает речь более выразительной, добавляя эмоциональный оттенок и подчеркивая важность сказанного. Это способствует созданию напряжённости и привлекает внимание читателя к основному сообщению.

Таким образом, в приведённом примере частица **«же»** играет роль усилителя, акцентируя внимание на ключевых моментах в диалоге и придавая дополнительную выразительность.

По данным «Толкового словаря» (Ушакова Т. 1., 1935) одна из наиболее популярных в произведениях Булгакова частица – **“ли”** – в пределах лексической сочетаемости входит в целый ряд конструкций, в большинстве своем вопросительных: *“что ли?” “неправда ли?” “так ли?”* и так далее. В соответствии с «Русской грамматикой» (2005), и «Русский язык: морфология» (Рамазанова и Гордеева, 2015), частица **“ли”** чаще всего используется в вопросах, осложненных субъективно-модальными значениями, в риторических. Цель употребления этой частицы – обрамление самого вопроса, выделение в нем ключевого слова, условной границы послания адресату высказывания.

Булгаков также использует частицу **“ли”** как часть вопросов, на которые ожидается развернутый, общий ответ, относящийся в целом ко всей ситуации, вызвавшей вопрос. В «Русской грамматике» (2005), и в учебнике «Русский язык: морфология» (Рамазанова и Гордеева, 2015) её основное значение и употребление связывается с осложненными конструкциями, субъективными оценочными моментами, высказываниями риторического характера. Частица **«ли»** может употребляться в контексте общевопросительного и

частновопросительного высказываний.

Так, например, в “Мастере и Маргарите” находим: *“Имеете ли вы ко мне какую-нибудь претензию?”* (2004: 275). Такой вопрос называется общевопросительным, поскольку при его постановке не используются вопросительные местоимения вроде *“куда?” “где?” “откуда?”*.

Кроме того, частица *“ли”* в “Мастере и Маргарите” употребляется и в других вопросительных конструкциях – тех, что указывают на осведомленность говорящего о предмете или явлении, являющимся объектом коммуникации. *“Знаешь ли грамоту?” “А у вас много ли?”* (2004: 411) – семантика этих вопросов предполагает ответ о наличии или отсутствии требуемой информации ли предмета. Ответ на такие вопросы чаще всего является односложным, состоит из одного слова: *“да”* или *“нет”*, однако в художественном тексте такие короткие ответы часто могут осложняться различными способами. Так, в первом примере частица *«ли»* отражает тревогу или беспокойство говорящего, в таком случае осложняясь повтором одинаковых слов несколько раз в одном предложении, а также могут иметь в себе акцент на утверждении или отрицании поданной в ответ на вопрос информации. В других случаях неопределенность, что присутствует в вопросе, предполагает нейтрализацию этой неопределенности в ответе и, кроме простого односложного утверждения, должна получить логическое продолжение в виде конкретной информации, представленной в ответ на запрос: *“– Двадцать одна тысяча семьсот одиннадцать рублей”* (2004: 451).

Еще одна распространенная конструкция с частицей *“ли”* включает в себя ее употребление вместе с другой частицей *“хоть”*. В таком случае эта лексическая конструкция обозначает желание говорящего получить конкретный ответ – подтверждение или отрицание своих слов – но в то же время дает и возможность другого ответа, отличного от того, который желает услышать адресант вопроса. Вопрос с конструкцией *“ли + хоть”* также имеет положительную эмоциональную или отрицательную окраску, выражает оттенки нетерпения или волнения. Так, в том же “Мастере и Маргарите” видим пример этой конструкции, употребленной Булгаковым именно для создания эффекта волнения: *“Есть ли хоть один непогребенный труп?”* (2004: 347)

Частица *“ли”* также широко используется в русском языке в сочетании с местоимением *“какой-либо”*. Вместе эти два слова образуют конструкцию, которая, хоть и состоит из неопределенных по своей сути компонентов, выражает желание говорящего услышать в ответ на свой вопрос какую-то конкретную информацию. Кроме того, эта частица также используется вместе со существительным *“правда”*, создавая в результате конструкцию *“правда ли”*, которая имеет множество

синонимов в русском языке: *“так ли”, “верно ли”* и так далее. В случае употребления этих выражений в разговорном языке, говорящий подразумевает наличие в своем распоряжении информации, которая позволяет ему сомневаться в предмете, которого касается вопрос. Таким образом, вопрос с выражением *“правдали”* задается с целью подтвердить или опровергнуть сомнения говорящего. Образец такой конструкции обнаружен нами и в тексте *“Мастера и Маргариты”*: *“Я получил отказ от графини Ростовской, и до меня дошли слухи об искании ее руки твоим шурином или тому подобное. Правда ли это?”* (2004: 361).

Частица *“ли”* часто употребляется и в синтаксических конструкциях, имеющих вторичную функцию. Такие синтаксические конструкции призваны не только передать вопросительное намерение адресату сообщения и получить его ответ, а еще и передать ему информацию об экспрессивной окраске этого вопросительного сообщения. Высказывания со вторичной функцией часто несут в себе риторический характер, не требуя от адресата сообщения ответа. В таких предложениях нередко присутствует ирония или сарказм, они не являются вопросами с коммуникативной точки зрения, а, скорее, играют роль передачи мыслей говорящего в форме вопроса, который он ставит перед собой сам, чтобы самостоятельно на него и ответить. У Булгакова встречаем такие риторические вопросы: *“Мальчик ли я, Каифа? Знаю, что говорю и где говорю.” “Стоит ли мучиться, о милый Гусь?”* (2004: 254). В обоих случаях употребление частицы *“ли”* в этих вопросах синонимично негативным утвердительным предложениям: *“Я не мальчик”* и *“Не стоит мучиться”* (2004: 153). Таким образом, эти риторические вопросы не содержат коннотации ожидания ответа от собеседника – они несут свою самостоятельную, утвердительную мысль. Кроме того, они характеризуют разговорный стиль, *«содержит диалоги в разговорно-бытовом функциональном стиле и может являться отражением устной речи...»* (Савельева, 2020: 35).

Еще один оттенок употребления частицы *“ли”* – ее способность передавать просьбу о прекращении или продолжении определенного действия в сочетании с союзом *“или”*, а в других случаях – модальным словом *“нельзя”*. Употребление союза *“или”* придает предложению более категоричный оттенок, вежливой, но также и заметно настойчивой просьбы. В тексте *“Мастера и Маргариты”* легко найти пример такой конструкции: *“Будете ли вы слушать или нет?”* (2004: 247). Возможно также и употребление конструкции *“Будете ли вы слушать?”* (2004: 242). и без отрицания, однако наличие союза *“или”* в предложении подчеркивает его выше обозначенную категоричность. Без союза настойчивая коннотация вопроса не стирается, однако явно становится менее заметной. Конструкция *“ли”* с *“нельзя”* в большинстве случаев

употребления не выражает оттенок категоричности, а скорее указывает на модальную семантику. Вопросы с таким выражением – более смягченная, вежливая форма просьбы, замаскированной под коннотацию возможности или невозможности выполнения того или иного действия. Предложение, включающее в себя *“ли + нельзя”* является носителем двух функций: ожидания ответа – зачастую положительного – и просьбу, где просьба является вторичной функцией. Примером данной конструкции в «Мастере и Маргарите» является следующая: *“А нельзя ли зажечь лампу? – спросил Рудольфи.”* (2004: 273).

Еще один способ употребления частицы *“ли”* в романе Булгакова – заострение внимания читателя на чем-то с первого взгляда незначительном. Это обусловлено прямым взаимодействием автора с читателем через персонажей произведения. Обращение к читателю происходит с помощью уважительного местоимения второго лица множественного числа – *“вы”*. Ни говорящий персонаж, ни автор, который осуществляет через него коммуникацию, не ждут ответа от другого персонажа или читателя – целью употребления этой конструкции является исключительно прямое обращение к читателю. Используется этот прием в основном в экспозиционной или вступительной части произведения, чтобы сосредоточить читательское внимание на разворачивающихся событиях: *“Приходилось ли вам когда-либо читать пьесу один на один кому-нибудь?”* (2004: 351).

Интерес также представляет употребление частицы *“ли”* в вопросительных предложениях с целью описания эффекта удивления. Такие конструкции с коннотацией удивления также имеют риторический характер, то есть не требуют прямого ответа от участников коммуникации. Они могут быть частью приема вопросно-ответного построения, диалога персонажа с самим собой, в процессе которого он задает себе вопрос чтобы сразу же самостоятельно на него ответить в процессе размышлений. Как и в выше описанных случаях, это употребление частицы *“ли”* не несет в себе главнейшим образом вопросительной окраски, а скорее имеет под собой цель сообщить читателю об эмоциональном контексте сказанной фразы. *“Может ли это быть?”*, *“Иду ли я по одной из этих дорог? Нет!”* (2004: 321). Наиболее частотное применение частицы *“ли”* в таких случаях – создание акцента на ответе персонажа на свой же собственный вопрос.

Кроме того, функция частиц связана нередко с созданием многомерного пространства невербального высказывания. Отсюда знаковый образ лабиринта, создающего иллюзию бесконечного движения в запутанном, извилистом пространстве. На языковом уровне это соответствует определённой последовательности, организующей читательское восприятие, рецепцию. В основе *«идея путеводной нити,*

протянутой Булгаковым среди намёков, недомолвок, мистификаций» (Зеркалов, 2006: 8).

Частица **“ли”** в риторической коннотации может также сочетаться и с глаголами в адресатной форме. Такие глаголы, стоящие в предложении во втором лице как множественного, так и единственного числа, в зависимости от наличия или отсутствия уважительной коннотации, соответственно, не несут в себе реального обозначения конкретного действия, а, опять же, призваны привлечь ко сказанной фразе внимание собеседника. Глаголы, что наиболее распространены в подобной роли – модальные, то есть в языковой норме обозначающие намерение, необходимость и способность говорящего к описанному действию. Примеры таких конструкций: *“видите/видишь ли”*, *“знаете/знаешь ли”*, *“верите/веришь ли”* и так далее. В творчестве Булгакова находим примеры употребления частицы **“ли”** с такими глаголами: *“И, знаете ли? Птица меня спасла.”* (2004: 401).

Особый случай употребления частицы **“ли”** с модальными глаголами подкреплён конкретным обращением к собеседнику, зачастую с упоминанием его имени или титула. Однако и здесь, несмотря на наличие прямого обращения, ответа от собеседника не требуется. В *“Мастере и Маргарите”* легко найти пример такой конструкции: *“Веришь ли ты, прокуратор, сам тому, что сейчас говоришь? Нет, не веришь”* (2004: 451). В приведенном примере ответ *“прокуратора”*, к которому обращается говорящий, отсутствует – вместо этого говорящий самостоятельно дает ответ на свой вопрос, используя обращение к собеседнику как дополнительный способ акцентирования его внимания и передачи эмоциональной коннотации. Этот способ употребления частицы **“ли”** не характерен для разговорной речи, будучи более популярным именно в художественной литературе.

Заключение

В данной работе была проанализирована прагматическая роль частиц в творчестве М. Булгакова. Употребление частиц в художественных текстах имеет важнейшее стилистическое значение, поскольку они насыщены разнообразнейшей семантикой, становясь таким образом незаменимыми частичками общей картины литературного произведения. Выяснено, что наиболее популярной для творчества этого выдающегося писателя является частица **“ли”**, которую М. Булгаков использует часто и умело, не выходя за пределы использования лексических и синтаксических конструкций, включающих в себя частицу **“ли”**, в нормах литературного русского языка. Эта частица чаще всего используется в составе вопросов, на которые говорящий ожидает получить развернутый, общий ответ, относящийся в целом ко всей

ситуации, вызвавшей вопрос. Однако выявлено также употребление частицы “*ли*” в вопросах несколько иного рода, несущих в себе не единственную вопросительную семантику, а двойное коммуникативное намерение. Такие синтаксические конструкции призваны не только передать вопросительное намерение адресату сообщения и получить его ответ, а еще и передать ему информацию об экспрессивной окраске этого вопросительного сообщения. Наиболее часто частица “*ли*” используется в вопросительных предложениях с риторической коннотацией. В таких случаях употребление частицы нередко сопровождается другими частями речи: частица “*хоть*”, местоимения “*что*”, “*какой-нибудь*”, и даже глаголы с модальным значением, в форме второго лица единственного или множественного числа. Все эти слова используются с целью подчеркнуть эмоциональную окраску, создаваемую частицей “*ли*”. Именно такую функцию выполняют частицы “*ли*” и “*же*” в романе Булгакова. Они воссоздают этот многомерный мир пространства и связь с вечными образами и культурными универсалиями, то есть с архетипами. Анализируемые частицы проясняют специфику идиостиля писателя, формирующегося в творческой динамике. При описании проделанной работы можно сделать вывод о том, что употребление частиц в художественных произведениях М. Булгакова практически не выходит за пределы нормы русского литературного языка.

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CHAPTER 4

A COMBINATION OF TRADITIONAL AND POSTMODERN: CARTER'S "THE COURTSHIP OF MR LYON"

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Introduction

Angela Carter is a novelist, feminist and journalist who makes use of magical realism in her works in abundance in order to criticize “real social constructs and attitudes (Haffenden 76). *The Bloody Chamber and Other Stories* (1979) is Angela Carter’s well-known short story collection comprised of various narratives which are the reworkings of classical fairy tales. The fairy tales included in the book are postmodern “anti-fairytales” that “decanonize” the original ones compiled by the Brothers Grimm and Charles Perrault (Sabljčić, 2016, p. 31). “The Courthip of Mr Lyon” is included in the collection and it is adapted from “The Beauty and the Beast” which makes it an example of pastiche and intertextual (Molnár, 2016, p. 176). Winterson grew up in a matriarchal family (Haffenden, 1985, p. 77). She remarks that her writing career is heavily influenced by the unusual behaviours of the members of her matriarchal family which she thought they need retelling (Haffenden, 1985, p. 76). She is very much inspired by her experiences while writing in her family life and married life. Her works are filled with fantasy elements that serve to underscore social realities. They are known for subverting “social and sexual myths” as well as fairy tales and Biblical stories to serve this purpose (Haffenden, 1985, p. 79). The aim of this study is to analyse “The Courtship of Mr Lyon” as a postmodern text with the purpose of feminist criticism.

“The Courtship of Mr Lyon,” Traditional and Postmodern

The story is told by a third person omniscient narrator. What goes on in the characters’ minds is delivered by the narrator: “He grudgingly admitted what she had already guessed, that he disliked the presence of servants because, she thought, a constant human presence would remind him too bitterly of his otherness” (Carter, 1979, p. 45). S/he does not say the name of the city or country where the protagonist, Beauty, lives but starts narrating the story by describing the landscape outside her kitchen window. Obviously, the story takes place in winter because there is snow outside and it is still snowing. The description of the landscape by the narrator in Carter’s story and the style of the author is almost magical reminding of the classical fairy tales: “the road is white and unmarked as a spilled bolt of bridal satin” (Carter, 1979, p. 41). A real landscape is described with a fairy tale overtone. Through her narrative style, Carter creates magical places where real persona and institutions exist as they are in the real world: “Her gift of outrageous fascination, resourcefully drawing on folklore and fairy tale, enables her to conjure fabulous countries which have close designs upon the ways and means of real men and women, and upon the institutions that condition their responses and contests” (Haffenden, 1985, p. 76). Carter claims in an interview that the stories she wrote are not the versions of the classical fairy tales or her purpose was not to write short stories that would appeal to adults; on the contrary, she took the content that is already hidden in these classical narratives and used it as

the starting point of her own narratives (Haffenden, 1985, p. 84). She chose fairy tales to serve her purpose because they are the perfect medium to do it so because they deal with such issues as “cannibalism, incest, bestiality and infanticide” (Haffenden, 1985, p. 83).

In the beginning of the story, it is almost evening, and the sky gets darker and darker as the time passes. Beauty gets more and more anxious about her father’s delay. The story’s setting shifts from an almost magical place, which is actually in modern times when telephone wires are brought down by the snow and the car engines break down, to another place which is truly magical. After the reader is informed about the anxious wait of Beauty and the reason of her father’s being late, the reader is introduced to the house of the Beast, the cursed landowner of the house who looks like a lion. It is apparent even from behind the wrought iron gates of the house that the house belongs to a wealthy man, and it is taken good care of. Behind the gates is a perfect Palladian house (it means that it was built in neoclassical style) (Carter, 1979, p. 42). The wealth of the owner of the house is further made apparent through his house’s knocker in the shape of a lion’s head made of solid gold. The information about this house’s whereabouts is not given. The house is almost empty, except for a flickering light upstairs, reminding the reader of a Gothic atmosphere. The doors that shut behind Beauty’s father when he enters through the gates to find help adds this eerie atmosphere: “The gate clanged loudly shut behind him; too loudly. For an instant, that reverberating clang seemed final, emphatic, ominous as if the gate, now closed, barred all within it from the world outside the walled, wintry garden” (Carter, 1979, p. 42). While describing the events that take place in the house, Carter applies magical realism. The doors open and shut by themselves inside and outside the house, the door of the cloakroom open by itself as if it wants to show its contents, a spaniel acts like a human that acts hospitably and bids farewell to the visitors, the meal on the table whose preparer is not visible to the eye as well as the owner of the house who is cursed to remain in the shape of a lion all serve to Angela Carter’s purpose as magical realist elements that cause “a suspension of reality” in her words (Carter, 1979, p. 42).

The story has a triangular plot structure, and it is tightly plotted. There is one major plot in the story as in classical fairy tales. When the Beast sees the picture of Beauty, it becomes a turning point for him. His character starts to change after he sees it. The climax of the story takes place when Beauty’s father picks up a white rose for Beauty without asking for the permission of the owner and it “provokes the Beast’s rage and sets the love story in motion” (Ursulescu, 2011, p. 134). Another event that can be a climax is that the spaniel alarms Beauty and leads her to its owner’s house and Beauty sees the Beast in his bed dying because she has not kept her promise to him about coming back to him before the end of winter. The events that occur until the ailing state

of the Beast is discovered constitutes the rising action. The falling action is the short dialogue of Beauty and the Beast, in which the Beast declares that Beauty's broken promise is the reason for his state and Beauty promises not to leave him, between the climax and the resolution. The denouement of the story is neatly unfolded. It transpires when Beauty agrees to be with the Beast after she sees him dying and the curse breaks after she kisses his paw. The plot structure of the narrative proves that although the story is postmodern in style, it follows the tradition of fairy tales by being only one and triangular.

There are only three major characters, Beauty, the Beast and Beauty's father. There is also a spaniel which is hinted to be a real person under spell, but the truth about it is never revealed. The Beast is not an evil persona; therefore, it cannot be claimed that he is the antagonist of the story. Although he acts violently against the father of beauty when he picks the only live rose left of winter, it is repeatedly suggested that he has a kind heart. For instance, the mechanic that comes to repair the car of Beauty's father tells him that the bill will be paid by the host. Furthermore, whoever comes to the house of the Beast eats and drinks to their heart's desire and they also have a cosy bed to sleep in. If he is to be regarded as evil at the beginning of the story as he hunts like an animal and treats like one to Beauty's father when he "dropped him sprawling on his knees," it could be claimed that he changes into a tender-hearted person; therefore, he can be regarded as a round and dynamic character (Carter, 1979, p. 42). Beauty is a dynamic character who oscillates between an unexperienced and kind woman to a spoiled one as her father gets richer and provides a luxurious lifestyle for her. However, she returns to her former state when the spaniel takes her to his owner's bedside. The Beast is dying because Beauty changed him:

"I'm dying, Beauty," he said in a cracked whisper of his former purr. "Since you left me, I have been sick. I could not go hunting, I found I had not the stomach to kill the gentle beasts, I could not eat. I am sick and I must die; but I shall die happy because you have come to say good-bye to me" (Carter, 1979, p. 50).

After she remembers her promise and finds out that the Beast is dying, she returns to being who she was. She returns to her former state who is submissive to the wishes of the members of patriarchy such as his father. She feels obliged to be with him as she feels responsible for his state. Carter states in her interview that she is critical of the original Beauty's submissive behaviour and the Beast's blackmail using his state against her. She remarks, although, according to the original tale, it is moral to accept to be with the Beast to save him from death, the real moral thing would be not to bow down to his will: "Actually it's an advertisement for moral blackmail: when the Beast says that he is dying because of Beauty, the only morally correcting thing for her to have said at that point would be, 'Die, then'" (Haffenden, 1985, p. 83).

Because Beauty is restored to her former meek self, she cannot be considered a round character. Beauty's father is another character who has no sign of change in him and that makes him a static character. He takes his daughter to the house of a strange and potentially dangerous being and exchanges her for his life and wealth. He is not in the picture in the continuation of the story, but it can be gathered that he becomes wealthy and chases after money. His unchanging nature makes him a flat character. The characterization is carried out through the point of view of the narrator, the actions of the characters and their thought which also means the characterization is indirect.

The white rose growing out of season which Beauty's father picks without asking the permission of the owner of house is the central symbol in the story. It was "one last, single, perfect rose that might have been the last rose left living in all winter, and of so intense and yet delicate a fragrance it seemed to ring like a dulcimer in the frozen air" (Carter, 1979, p. 44). The rose endures harsh winter and remains perfect which means despite all the malignancy that can change a person's heart and soul, Beauty manages to stay pure and merciful. The rose symbolizes the Beauty's femininity, virginity, purity, innocence, her "non-sexual attachment to her father" and herself in both stories (Crunelle-vanrigh, 1998, p. 123). It also symbolizes her merciful demeanour out of which she accepts to be with the Beast more than out of love and her humility which her father reveals by thinking that she would not ask anything more. The things the white rose evokes are in opposition to the ones red roses evoke as symbols in the stories such as passion and sexual desires (Larissy, 2006, p. 141). Her father commits a cardinal guilt by, in effect, stealing the only rose that is left after the coming of winter and enrages the Beast. It is obvious from his rage that this rose bears high importance for the Beast. It is highly probable that he unconsciously defends his prospective pure love towards Beauty. In line with this, the significance of the rose as a symbol equals to that of Beauty as a character throughout the narrative.

The countryside and the city are two other symbols in the story. The countryside symbolizes the purity and inexperience while the city symbolizes corruption and evil. As long as Beauty remains in the countryside, she maintains her pure and innocent self. However, when she starts to live in London in wealth and luxury, she experiences in the city something more different than she does in the countryside. She buys furs, goes to theatres and enjoys compliments. She is becoming more experienced, more mature and more spoilt. It is made apparent through her changing physical features:

A certain inwardness was beginning to transform the lines around her mouth, those signatures of the personality, and her sweetness and her gravity could sometimes turn a mite petulant when things went not quite as she wanted them to go. You could not have said that her freshness was fading but she smiled at herself in mirrors a little too often, these days, and the face that

smiled back was not quite the one she had seen contained in the Beast's agate eyes. Her face was acquiring, instead of beauty, a lacquer of the invincible prettiness that characterizes certain pampered exquisite, expensive cats. (Carter, 1979, p. 49).

She is about to lose her innocence at the time of the spaniel's arrival. She is "in danger of corrupting her innocence, making her vain and causing her to forget her promise to return to Mr Lyon" (Lewallen, 1988, p. 144). The city represents the world of patriarchy, "which asserts the prerogative to exploit both women and the natural environment," while the country represents otherwise because it is closely connected with nature which is considered pure and uncorrupted (Süt Güngör, 2023, p. 294).

The prevalent theme of the story is physical appearance that can be deceiving, that is a person with a monstrous or ugly appearance may have a tender heart that denotes inner beauty. This theme gives one of the morals of the story indicating that judging a book by the cover would be wrong (Sullivan, 2013, p. 52). On the outside, the beast seems to be monstrous, wild and cruel. He maintains his distance from humans both by his physical absence and pretence of being evil and vengeful. However, he has a "benign" character and starts to act like his real self when he meets Beauty in person (Carter, 1979, p. 48). His monstrous look is transformed into "the almost exaggerated prototype of a Handsome Young Man" of the fairy tales by Beauty's kiss (Sabadini, 2018, p. 102).

Objectification of women is another theme in Carter's narrative. As argued by Erdem Ayyıldız, the story "both uses and abuses the conventional trope's of fairy-tale genre challenging the traditional gender roles and power dynamics of man and woman" (2023, p.44). Beauty's father exchanges her with his life and escapes the Beast's wrath: "Beauty, the female character in the story is handed over by her father to an ugly monstrous male, Beast as a substitute of his life" (Ayu, 2017, p. 30). He makes Beauty an object of bargain. Beauty becomes "a pawn in the game of men" (Betts, 2004, p. 20). She is given by a male to another male like and object or commodity and she acts in compliance with it. Furthermore, her name suggests that she is objectified as a beautiful woman that looks like a pretty doll which is to be played with and controlled by patriarchs (Betts, 2004, p. 20). The text is a feminist text that objects to "women's traditional role and the stereotypical women" (Abbasoğlu, 2018, p. 9). Beauty's objectification is the microcosm of the objectification of women in the real world which Carter criticizes heavily.

Conclusion

To sum up, Angela Carter's story reveals a magical world which bears real people and real social situations and institutions. She subverts the traditional fairy tale "Beauty and the Beast" in order to serve her purpose of the criticism

of social structures, particularly patriarchy that objectifies women and do not let them have self-determination. Furthermore, although Carter's narrative resembles its classical counterpart in form and content, it is replete with postmodern elements such as intertextual quality and magical realism. These postmodern elements and retelling of tales help her underscore her feminist criticism. Her narrative, as all her other works, seeks gender politics.

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