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## Section 1. Gender studies

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### THE PORTRAIT OF WOMEN IN NAVAI'S POETRY AND ARTISTIC INTERPRETATION

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#### Abstract

The works of Alisher Navoi, a prominent figure in classical Persian-Turkic literature, provide a profound exploration of human emotions, values, and relationships. Among these, the portrayal of women occupies a significant place, characterized by profound respect, admiration, and idealization. This research paper delves into the nuanced depiction of women in Navoi's poetry, exploring their roles as symbols of beauty, virtue, and spiritual transcendence. Through textual analysis and historical context, the paper examines how Navoi's artistic interpretation of women reflects the cultural and ethical paradigms of his era while transcending time to remain relevant in contemporary discussions on gender and representation.

**Keywords:** *Alisher Navoi; Women in Poetry; Sufi Influence; Timurid Era; Symbolism; Gender Dynamics; Artistic Interpretation; Cultural Heritage*

#### Introduction

Alisher Navoi (1441–1501) is celebrated as one of the most influential poets in the Turkic literary tradition. His works, including the famous “Khamsa” (Five Treasures), have left an indelible mark on the cultural and literary heritage of the Turkic and Persianate world. Navoi's portrayal of women is deeply intertwined with his philosophical musings and Sufi inclinations, presenting them as embodiments of divine beauty and moral excellence.

The cultural and historical context of the Timurid Empire, where Navoi lived

and wrote, shaped his worldview and poetic themes. This period was characterized by a remarkable synthesis of Persian, Turkic, and Islamic traditions, which greatly influenced Navoi's literary style and subject matter. Women in his poetry are not merely characters but symbols of broader metaphysical and ethical ideals. According to Bertels (1965), Navoi's works reflect an unparalleled depth of humanistic thought and artistic sophistication, blending mystical philosophy with the classical literary traditions of the Persianate world.

Moreover, Navoi's Sufi background plays a pivotal role in his depiction of women. As DeWeese (1994) highlights, Sufi literature often employs the figure of the beloved as a metaphor for the soul's yearning for divine union. Navoi's poetic treatment of women echoes this tradition, presenting them as intermediaries between the material and spiritual realms. In his epic works such as "Layli and Majnun" and "Farhad and Shirin," Navoi reimagines traditional narratives to emphasize women's roles as sources of inspiration and moral guidance.

The depiction of women in Navoi's poetry also reflects his nuanced understanding of gender dynamics. While the societal roles of women in the Timurid period were largely circumscribed, Navoi's literary imagination transcended these limitations. Ahmedova (2018) notes that his depiction of legendary and historical women – such as Layli – challenges contemporary norms by elevating them to positions of intellectual and moral prominence.

In Navoi's ghazals, we also see several of the poet's socio-political views. Regarding this, information has been provided in the works of Uzbek literary scholars such as O. Nosirov and Y. Isoqov. In classical literature, poets reflected the lifestyle of women, their laughter and sorrow, and their dreams and wishes for happiness in their poetry. The great writer Maqsur Shayxzoda wrote: "Women, who make up half of society, hold a very significant place in Navoi's works. Every line written in dedication to women demonstrates Navoi's deep respect for them. In his ghazals, Alisher Navoi created an eternal example of a beautiful woman. The melody of sincere and true love in Navoi's ghazals is sung at the highest notes of world music.

In Navoi's works, the depiction of women and girls highlights their dedication to knowledge and craftsmanship, not for personal gain but for the advancement of society. Through these qualities, an image of an active woman in social life emerges (Nosirov, 1999; Isoqov, 2001). Furthermore, in Navoi's poetry, women are portrayed as faithful, enlightened, beautiful, and graceful, with their active roles emphasized. The greatness of Navoi lies in the vividness and spiritual elevation of the perfect women depicted in his lyrical works (Shayxzoda, 1983). The poet, who

wished for an increase in literacy, the widespread love for poetry, and the education of the nation's children, also openly expressed his respect for women. This is because science and art were prominent fields in the social life of Navoi's time (Nosirov, 1999).

In his poetry, Navoi idealizes his aspirations through his characters, many of whom are women. He portrays their passion for knowledge, their dreams and aspirations, and introduces these to the reader (Isoqov, 2001). Navoi's lyrical works feature pure women, wise and skilled women, masterful horse riders, musicians, queens, and women who were stateswomen. In his works, he praises the unparalleled beauty and grace of women, their deep intellect, cultural knowledge, and literacy, as well as their social activity in state and national affairs, and their bravery in battles and struggles (Shayxzoda, 1983). Navoi desired women to be educated and accomplished in every field. The socially active women he created fight courageously for their rights in family, state, and cultural matters (Nosirov, 1999).

In the 15<sup>th</sup> century, women like Layli and Shirin, known for their beauty and resilience, lived, and Navoi created idealized images of Uzbek women as he envisioned them. The female characters in Navoi's Khamsa epics, such as Layli, Shirin, Mehr, Ravshanak, Mehrnoz, and Dilorom, exemplify this. By depicting his favorite heroines as creative, heroic, patriotic, and humane, Navoi sought to demonstrate the social activism of youth, particularly young women, in developing society (Shayxzoda, 1983). He pointed out that historical, social, scientific, and political tasks could also be accomplished by young, educated women, portraying them as ideal individuals (Isoqov, 2001).

In his lyrical works, Navoi celebrates pure love, friendship, and harmony. The poet expresses his impressions of social life, joy and sorrow, and hopes and aspirations in his ghazals (Nosirov, 1999). Creators who have contributed significantly to classical literature often drew their initial inspiration and ideas from folk creativity. They respected the people, which is why their works were cherished by the people (Isoqov, 2001).

Moreover, Navoi, in his works, emphasized the role of women in society, showcas-

ing their social activism. He brought some women out of the confines of domestic life and presented them as creators of significant endeavors, as progressive and active members of society (Shayxzoda, 1983). In doing so, he aimed to elevate the status of women in society. Navoi's poems and epics sought to define the role of women within the family, enhance their societal status, and promote their literacy and education, as well as their deservingness of love, devotion, equality, and respect (Nosirov, 1999; Isoqov, 2001).

In addition to his literary achievements, Navoi's political and cultural contributions provide further context for his views on women. As a statesman and philanthropist, he championed education and the arts, advocating for the intellectual and moral development of society. Karimov (2000) argues that this broader vision is evident in his poetic works, where the portrayal of women embodies the ideals of harmony, virtue, and enlightenment.

By exploring Navoi's portrayal of women, this research seeks to illuminate the ways in which his poetry reflects the interplay between individual creativity and cultural tradition. Through a close reading of his texts and engagement with scholarly interpretations, the study aims to contribute to a deeper understanding of Navoi's literary legacy and its enduring relevance in contemporary discourse.

### **Women as Symbols of Beauty and Virtue**

In Navoi's poetic oeuvre, women often symbolize physical and spiritual beauty. Drawing on classical literary traditions, he crafts vivid imagery to describe their elegance, charm, and grace. For instance, in his gazals, he frequently employs metaphors such as the moon, roses, and the dawn to liken the beauty of women to the splendor of nature and celestial phenomena.

Navoi's depiction of women is not limited to physical allure. He emphasizes their intellectual and moral virtues, portraying them as paragons of loyalty, wisdom, and compassion. Women in Navoi's poetry often act as muses, inspiring the poet to achieve higher spiritual and artistic heights.

### **Women in Sufi Context**

Navoi's affiliation with Sufism profoundly influences his portrayal of women. Within the Sufi framework, women are seen as intermediaries guiding the soul toward divine love and unity. Navoi's poetry reflects this perspective, presenting women as vessels of divine light and purity.

For example, in his epic poem "Layli and Majnun," Navoi reimagines the archetype of the beloved. Layli represents unattainable beauty and spiritual longing, symbolizing the soul's quest for union with the divine. This narrative structure underscores the transcendental role women play in Navoi's poetic imagination.

### **Cultural and Historical Context**

The depiction of women in Navoi's works cannot be separated from the sociocultural milieu of 15<sup>th</sup>– century Central Asia. Navoi lived in the Timurid Empire, a period marked by a flourishing of arts, culture, and intellectual activity. While the societal roles of women were largely circumscribed by patriarchal norms, Navoi's poetry often challenges these boundaries by celebrating women's intellectual and emotional contributions.

His progressive outlook is evident in his portrayal of legendary and historical women, who are depicted as intelligent, courageous, and morally upright figures. By elevating women to such ideals, Navoi challenges the traditional limitations placed on their roles in society.

### **Artistic Interpretation and Literary Devices**

Navoi's mastery of poetic forms and literary devices enriches his portrayal of women. His use of metaphors, allegories, and symbolism imbues his female characters with a sense of timelessness and universality. For example:

**Metaphors:** Navoi frequently uses celestial imagery, likening women to stars, the moon, or the sun, emphasizing their radiant beauty and importance.

**Symbolism:** Women in Navoi's poetry often serve as symbols of purity, love, and divine inspiration.

**Allegory:** Many of his narratives, such as "Farhad and Shirin," utilize female

protagonists to convey moral and philosophical lessons.

### Conclusion

Alisher Navoi's portrayal of women reflects his deep appreciation for their physical, intellectual, and spiritual qualities. Through his poetry, Navoi elevates women to a divine and moral plane, intertwining their representation with broader themes of love, beauty, and transcendence. His artistic interpretation not only mirrors the cultural ethos of

his time but also challenges societal norms, offering a progressive vision that resonates with modern values of gender equality and representation.

By exploring Navoi's portrayal of women, this research contributes to a deeper understanding of his poetic genius and the timeless relevance of his works. Navoi's idealization of women as embodiments of beauty, virtue, and spirituality continues to inspire and provoke thought, bridging the past and present in meaningful dialogue.

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## Section 2. Literature

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### DETECTIVE GENRE IN ENGLISH LITERATURE

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#### Abstract

The detective genre is a cornerstone of English literature, offering a thrilling blend of puzzle-solving, character development, and social commentary. Its evolution has been marked by distinct eras and iconic figures. The main feature of a detective story as a genre is the presence of some mysterious incident in the work, the circumstances of which are unknown and must be clarified. The most frequently described incident is a crime, although there are detective stories in which events that are not criminal are investigated. An essential feature of a detective story is that the actual circumstances of the incident are not communicated to the reader, at least not in their entirety, until the investigation is completed. Instead, the reader is led by the author through the investigation process, receiving the opportunity at each stage to build their own versions and evaluate the known facts. The article examines the formation of the detective genre in English literature, its influence on modern detective literature, and the role of English writers in the development of the detective genre in world literature.

**Keywords:** *world literature, English literature, detective genre, XIX and XX centuries literature*

#### Introduction

Since ancient times, books have been of great value to human society: all our generations have studied, grown up, and been brought up by them. Their pages have preserved the imprints of the era when the most brilliant works were written, their essays and sketches were made: initially, myths, legends, and simple notes prevailed in the repertoire; later, books began to write about divine liturgies and political events; then secular authors took the initiative into their own hands:

works began to contain everyday life, they told us about the everyday life of the nobility first, and later of ordinary mortals. Thus, numerous genres began to appear, which had their own significant differences from each other, they carried different values and theories, thoughts and assumptions. In such a smooth, unremarkable way, a unique genre appeared – the detective.

The prerequisites for the emergence of a genre as a separate one in the literary environment undoubtedly arose much earlier

than the detective completely “adapted” to existence in society. A striking example is the ancient Egyptian fairy tale “Truth and Falsehood”, which tells the reader about a man who was illegally blinded, whose honor was restored by his son, who found the criminal and the judges. The ancient Greek tragedy “Oedipus the King”, where the main character Oedipus conducts a thorough investigation to point out the killer of his predecessor, King Laius. The heroine of “Susanna and the Elders” from the Book of the Prophet Daniel, who managed to escape from an unfounded accusation due to the fact that Daniel himself questioned all the witnesses of this case. Herodotus in the legend “Rampsinites and the Thief” tells about the disappearance of jewelry from the royal treasury, and attempts to catch a cunning and agile thief. The genre receives prerequisites for existence, is formed, becomes stable in our lives. But the detective became especially popular in Great Britain, where, unsurprisingly, it began its development. It was English authors who contributed to the widespread distribution of detective fiction as a genre for reading not only by the intelligentsia, but also by ordinary people. Detective fiction was an absolutely new genre for society at the time when it was just beginning to spread in Great Britain: it was special, unusual in its content and plot line. From today’s perspective, all English literature is unthinkable without the works of the masters of the detective genre: E. A. Poe, W. W. Collins, A. K. Doyle, A. Christie, J. Fleming and others.

### **The Birth of the Detective Story**

**Edgar Allan Poe** is often credited with creating the first detective story, “The Murders in the Rue Morgue” (1841) (Encyclopædia Britannica). His detective, C. Auguste Dupin, employed logical reasoning and deduction to solve crimes. An important feature of a classic detective story is the completeness of the facts. The solution to the mystery cannot be based on information that was not provided to the reader during the description of the investigation. By the time the investigation is completed, the reader must have enough information to independently find a solution. Only individual minor details that do not affect the possibility of solving the

mystery may be hidden. Upon completion of the investigation, all mysteries must be solved, and all questions must be answered. E. A. Poe’s work in the detective genre contained exactly these qualities.

### **Typical characters in English literature in the detective genre**

Detective – directly involved in the investigation. A variety of people can act as a detective: law enforcement officers, private detectives, relatives, friends, acquaintances of the victims, and sometimes completely random people. A detective cannot be a criminal. The detective figure is central to the detective story. A professional detective is a law enforcement officer. He can be a very high-level expert, or he can be an ordinary police officer, of which there are many. In the second case, in difficult situations, he sometimes turns to a consultant for advice. A private detective – for him, investigating crimes is his main job, but he does not serve in the police, although he can be a retired police officer. As a rule, he has extremely high qualifications, is active and energetic. Most often, a private detective becomes the central figure, and to emphasize his qualities, professional detectives can be brought into action, who constantly make mistakes, succumb to the provocations of the criminal, get on the wrong track and suspect the innocent. The opposition of “a lone hero versus a bureaucratic organization and its officials” is used, in which the sympathies of the author and the reader are on the hero’s side. An amateur detective is the same as a private detective, with the only difference being that investigating crimes is not a profession for him, but a hobby, which he turns to only from time to time. A separate subspecies of an amateur detective is a random person who has never been involved in such activities, but is forced to conduct an investigation due to urgent need, for example, to save an unjustly accused loved one or to divert suspicion from himself (this is exactly what the main characters of all Dick Francis novels are like). An amateur detective brings the investigation closer to the reader, allows him to create the impression that “I could figure this out too.” One of the conventions of detective series with amateur detectives (like Miss Marple) is that in real life, a person who is not professionally involved in investigating crimes is



unlikely to encounter such a number of crimes and mysterious incidents. Criminal – commits a crime, covers his tracks, tries to resist the investigation. In a classic detective story, the criminal is clearly identified only at the end of the investigation; before that point, the criminal can be a witness, suspect, or victim. Sometimes the criminal's actions are described during the main action, but in such a way as not to reveal his identity or provide the reader with information that could not be obtained from other sources during the investigation.

Victim – the one against whom the crime is directed or the one who suffered as a result of a mysterious incident. One of the standard options for the denouement of a detective story is that the victim himself turns out to be the criminal.

Witness – a person who has some information about the subject of the investigation. The criminal is often first shown in the description of the investigation as one of the witnesses.

Detective's companion – a person who is constantly in contact with the detective, participating in the investigation, but does not have the detective's abilities and knowledge. He can provide technical assistance in the investigation, but his main task is to more clearly demonstrate the outstanding abilities of the detective against the background of the average level of an ordinary person. In addition, a companion is needed to ask the detective questions and listen to his explanations, giving the reader the opportunity to follow the detective's train of thought and paying attention to individual points that the reader himself could miss. Classic examples of such companions are Dr. Watson in **Conan Doyle** and Arthur Hastings in **Agatha Christie**. A consultant is a person who has pronounced abilities to conduct an investigation, but does not directly participate in it. In detective stories, where a separate figure of a consultant stands out, she can be the main one, or she can simply be an episodic advisor. An assistant does not conduct the investigation himself, but provides the detective or consultant with information that he himself obtains. For example, a forensic expert.

Suspect – during the investigation, an assumption arises that he is the one who committed the crime. Authors deal with suspects

in different ways, one of the frequently practiced principles is “none of those immediately suspected is the real criminal”, that is, everyone who falls under suspicion turns out to be innocent, and the real criminal turns out to be the one who was not suspected of anything. However, not all authors follow this principle. In Agatha Christie's detectives, for example, Miss Marple repeatedly says that “*in life, it is usually the one who is suspected first who is the criminal.*” (Christie, 1930, Ch. 32, 143 p.)

### The Golden Age of Detective Fiction

The early 20th century witnessed a golden age of detective fiction, characterized by intricate plots, closed rooms, and a fair-play approach. Key figures include:

- **Agatha Christie:** Renowned for her elegant mysteries featuring Hercule Poirot and Miss Marple.
- **Arthur Conan Doyle:** Created the iconic Sherlock Holmes, whose brilliant mind and deductive skills captivated readers worldwide. Sherlock Holmes is a literary character created by Arthur Conan Doyle. His works, dedicated to the adventures of Sherlock Holmes, the famous London private detective, are considered classics of the detective genre. Doyle wrote 60 short stories and two literary compositions about Sherlock Holmes, probably the most famous hero of English literature. In 1893, Doyle decided to do away with Holmes, but readers demanded that he be brought back to life. Of the Holmes stories, the most popular are *A Study in Scarlet*, *The Sign of Four* (1890), and *The Hound of the Baskervilles* (1902). Doyle also wrote historical novels, including *Micah Clarke* (1889) and *The White Company* (1891). (Conan, 1966, 566 p.) In 1902, Doyle was knighted for his work in a field hospital during the Boer War. In the last period of his life, he became interested in spiritualism, devoting much time and energy to articles and speeches on this topic.
- **Gilbert Keith Chesterton:** Chesterton's works are mostly polemical and invariably maintain a didactic fo-

cus. Chesterton's stories form a single whole with his literary-critical notes, ironic poetry, books – novelized biographies. Chesterton's youth is still the Victorian era with its inherent integrity of perception of life. In relation to the foundations of the capitalist society of his time, he takes the position of a critic, which is expressed quite strongly in his "detective parables". In his works, the religious content showed itself prominently (Etienne, 1987, pp.6–7).

- **Dorothy L. Sayers:** Introduced the intellectual detective Lord Peter Wimsey, known for his wit and classical education. The detective novels of the 1930s reflect many aspects of Dorothy Sayers' personal experience. In 1930, *Strong Poison* was published, featuring the first major female character who would endure in Sayers' novels: detective novelist Harriet Vane, whose complicated relationship with Lord Peter Wimsey forms the emotional backdrop to several of her later novels (Oxford, 2004).

### Hardboiled Detective Fiction

Emerging in the 1920s and 1930s, this subgenre focused on gritty urban settings, morally ambiguous characters, and violence.

- **Dashiell Hammett:** Author of "The Maltese Falcon," featuring the cynical detective Sam Spade.
- **Raymond Chandler:** Created Philip Marlowe, a tough, world-weary private eye.

One of the important types of the detective genre, which was founded in English literature in this period, is the closed-type detective. A subgenre that usually most strictly corresponds to the canons of the classic detective story. The plot is based on the investigation of a crime committed in a secluded place, where there is a strictly limited set of characters. There can be no strangers in this place, so the crime could only have been committed by someone present. The investigation is conducted by someone present at the crime

scene with the help of the other characters. This type of detective story is distinguished by the fact that the plot basically eliminates the need to search for an unknown criminal. The suspects are obvious, and the detective's job is to obtain as much information about the participants in the events as possible, on the basis of which it will be possible to identify the criminal. Additional psychological tension is created by the fact that the criminal must be someone well-known, nearby, none of whom usually resembles the criminal. Sometimes in a closed-type detective story, a whole series of crimes (usually murders) occurs, as a result of which the number of suspects is constantly decreasing. Examples of closed-type detective stories: Edgar Poe – "The Murders in the Rue Morgue"; Cyril Hare – "A Midsomer Murder"; Agatha Christie – "Murder on the Orient Express" and etc (150-volume, 2021).

### Conclusion

The detective genre continues to evolve with contemporary authors blending elements of crime fiction with other genres.

**Crime thrillers:** Often feature complex plots, high stakes, and anti-heroes. **Cozy mysteries:** Offer a gentler approach with amateur sleuths in idyllic settings. **Police procedurals:** Focus on the investigative process and the work of law enforcement.

The detective genre's enduring popularity stems from its ability to engage readers with complex puzzles, compelling characters, and social commentary. It offers a satisfying escape while also exploring themes of justice, morality, and human nature. An important feature of a classic detective story is the completeness of the facts. The solution to the mystery cannot be based on information that was not provided to the reader during the description of the investigation. By the time the investigation is completed, the reader must have enough information to independently find a solution. Only individual minor details that do not affect the possibility of solving the mystery may be hidden. Upon completion of the investigation, all mysteries must be solved, and all questions must be answered.

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## Section 3. Philology

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### SOVIET IDEOLOGICAL-POLITICAL THOUGHT IN CRIMEAN TATAR LITERATURE

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#### Abstract

The founders of a new direction in Crimean Tatar literature-Abdurrahim Altanli, Ziyaddin Javtobeli, Omer Ipchi, Jafar Gaffar, Irgat Kadir, Ashraf Shemizade, Kerim Jamanakli, and others-entered the literary scene after 1920, vividly reflecting the enthusiasm of socialist construction in their works. The traditional forms of poetry and prose were enriched with new socialist content. Among these, A. Latifzade's "Mujde", O. Ipchi's "The Sea", I. Kadir's "Irgat's Memoir", Z. Javtobeli's "Red Dawn and Komsomol Song", and Ilyas Tarkhan's "We Are Young Sailors" were examples of socialist-themed works. However, representatives of the older generation could not accept the newly imposed conditions-writing according to state orders. For instance, when the poet Cemil Kermenchikli was asked why he remained silent and was not writing, he replied:

"I do not have a red pen to write what you want" (Riza, Fazil. Crimean Tatar Literature, Simferepol 85).

With the establishment of Soviet power in Crimea, new newspapers and journals emerged. In 1926, A. Ozenbashli's "The Crimean Tragedy" was published, followed by Bekir Çobanzade's "Storm" poetry collection in 1927. H. Geraybey's journalistic poems were published. Ömer Ipçi also made significant contributions to prose and drama (Riza, Fazil. Crimean Tatar Literature, Simferepol 85).

During World War II, young and talented prose writers such as M. Dibaq, A. Dermanci, P. Tincherov, S. Alyadin, R. Murad, and others entered the Crimean Tatar literary scene. M. Dibaq's stories "Concert" and "Ferat", R. Tincherov's novel "The Shovketovs", Y. Polad's stories and the first part of his novel "Alim", as well as the short stories of S. Alyadin, were published in the press (URL: [https://www.philol.vernadskeyjournals.in.ua/journals/2018/3\\_2018/21.pdf](https://www.philol.vernadskeyjournals.in.ua/journals/2018/3_2018/21.pdf))

After the Crimean Turks were exiled to Turkestan in 1944, their literature was almost entirely suppressed. Only after Stalin's death, when Crimean Turks began returning to their homeland, did Crimean Tatar literature start to flourish again.

**Keywords:** *Alphabet reform, Soviet poets, Young Soviet critics, Crimean-Turkic dialect*

After the establishment of the Crimean Autonomous Republic in 1921, the Bolsheviks attempted to isolate the Crimean Turks from the Turkic world. They declared the Crimean Turks an independent “Crimean Tatar nation” and the Crimean Turkic dialect as a separate “Crimean Tatar language.” Other Turkic groups—such as the “Uzbeks,” “Karakalpaks,” “Turkmens,” “Kazakhs,” “Kyrgyz,” “Bashkirs,” “Kazan Tatars,” “Azerbaijanis,” “Kumyks,” “Balkars,” “Karachays,” and others—were likewise treated as “independent nations.” Their dialects gradually transformed into separate languages. The only unifying element among the literary languages of these groups was the Arabic script used by all “Russian Turks” at the time. Between 1926 and 1928, the Arabic script was replaced with the Latin alphabet. Thus, each Turkic nation acquired its own alphabet “suited to the needs of its literary language” (Kirimal, E., 2008. 272).

In 1924, significant debates arose among Crimean Tatars regarding the transition from the Arabic alphabet to the Latin script and the simplification of the language (Turan, A., 2019. 565).

Some Crimean Turkish intellectuals opposed the alphabet reform, with the prominent linguist Timurjan Odabashi leading the opposition. Odabashi regarded this reform as the destruction of the written unity of Russian Turks (Kirimal, E., 2008. 273). While the majority of Crimean Turks welcomed the transition to the Latin alphabet, intellectuals such as Veli Ibrahimov and Hasan Sabri Ayvazov opposed its implementation (Turan, A., 2019. 565). However, their objections did not prevent the reform from being implemented. On the contrary, those who opposed the reform faced persecution and oppression by the Russian government. Eventually, with the approval of the central government, the Latin script was officially adopted in 1929 (Turan, A., 2019. 265).

In 1928, the “First Crimean Scientific Conference on the Orthography of the Crimean Tatar Literary Language” was held in Simferopol, where it was decided that the dialect spoken in the region between the plains and mountains would serve as the standard

literary language. The second and third scientific conferences were held in 1929 and 1934, respectively, focusing on grammar, orthography, pronunciation, terminology, and the compilation of dictionaries. In 1938, in accordance with Stalin’s policies, a law was passed mandating the use of the Cyrillic alphabet for all non-Slavic languages (except Armenian and Georgian), and the Crimean Tatar language transitioned to the Cyrillic script (Turan, A., 2019. 565).

From 1929 to 1941, Crimean Tatar literature also underwent a process of “Sovietization.” Most national literary works were dismissed under the pretext that they were not “Soviet or proletarian literature” (Kirimal, E., 2008. 273). This strict decision was reinforced by the Crimean Soviet press and the Soviet Literary Encyclopedia, published in 1939. As Jafar Seydahmed summarized, this was “the destruction of the national identity, national culture, and language of the Crimean Tatars” (Kirimal, E., 2008. 274).

The most brutal aspect of Soviet ideological-political thought was the mass terror campaigns carried out in Crimea between 1937 and 1938 under the leadership of Nikolai Yezhov, the notorious People’s Commissar for Internal Affairs of the USSR. This period of repression, known as “Yezhovshchina,” targeted all layers of Crimean society. From the president of the Crimean Republic, Ilyas Tarkhan, to the prime minister, Samaddin, and even elderly individuals as old as 80, thousands of people were accused of “local nationalism” and executed or sent to labor camps (Kirimal, E., 2008. 275).

During this terror, many Crimean commissars, Communist Party members, Soviet poets, writers, dramatists, professors, publishers, actors, and teachers were either executed or exiled (Kirimal, E., 2008. 275).

Before the 1917 revolution, Crimean poets and writers focused on national issues, but after the Bolsheviks seized power, they were forced to conform to Soviet expectations (Turan, A., 2019. 566).

Writers who had published their first works before the October Revolution—such as Bekir Chobanzade, Omer Ipchi, Hamdi Geraybey, Abdulla Latifzade, and Shevki



Bektore-initially reflected the changes in society in their works. They became the founders of a new direction in Crimean Tatar literature, attempting to celebrate the new socialist order and contributing to its propaganda. However, they could not have foreseen that this regime would soon reveal its ruthless and deceptive nature toward them and the entire Crimean Tatar nation. Among the first to be repressed, Hamdi Geraybey and Shevki Bektore had achieved significant literary success in that era (Riza, Fazil. Crimean Tatar Literature, Simferopol, 83). Unfortunately, the Soviet regime and Stalin's brutality knew no bounds. Even those who wrote articles and literary works praising the regime-such as Omer Ipchi, Jafar Gaffar, Ilyas Tarkhan, and Omer Aci Asan became victims of this political ideology (Turan, A., 2019. 566).

One of the witnesses of this period, Mustafa Dozay, stated: "During these years, no one in Crimea felt safe. 90 per cent of our people spent every night in fear, expecting to be arrested at any moment" (Kirmal, E., 2008. 275).

Hamdi Geraybey, who was born on February 14, 1901, in the Yanisala village of Crimea's Kefe district, made great contributions to Crimean Tatar national identity until he was executed (Soylemez, Orhan., 2003. 184). Despite writing a poem that welcomed the Bolsheviks to Crimea-beginning with the line "Welcome, Bolsheviks, to Crimea"-he was brutally executed by the same regime in 1930 (Turan, A., 2019. 566).

As a result, Hamdi Geraybey's works were banned for decades. Only 70 years later, in 1997, his collection of "Poems" was published by Tavriya Publishing House (Soylemez, Orhan., 2003. 84).

Another intellectual of that time, Shevki Bektore, born in 1888 in Romania, expressed his people's sorrow in poems such as "For Crimea," "A Day Has Come," "The Nation's Kaaba," and "Longing for the Homeland." However, in 1930, he was accused of nationalism and exiled from Crimea.

Many Crimean Tatar intellectuals involved in socialist propaganda-such as Irgat Kadir, Amdi Alim Qaniyev, Osman Amit, Eyub Dermanci and Maqsud Suleyman-lost their lives during World War II (Turan, A., 2019. 583).

Cemil Kermenchikli, one of the victims of Bolshevik ideological-political thought, was born in 1891 in the village of Kermenchik, Yalta province, into a family of teachers. He learned to read and write at home and later studied for two years at the Abdul-Alim School in Bakhchisarai, followed by the "Zancirli" Madrasa. In 1908, he was sent to Istanbul, where he continued his education for a year at one of the local madrasas. Between 1909 and 1913, he studied at the "Husaniyya" Madrasa in Orenburg. During summer breaks, he traveled to Kyrgyzstan and Kazakhstan, working in various places to earn enough money to cover his education expenses. In 1913, he returned to Crimea and worked as a teacher. Between 1916 and 1917, he was employed at the "Tercuman" newspaper, published in Bakhchisarai. He played a significant role in national liberation and democratic movements during the First Crimean Tatar Kurultai. He wrote his first poems while studying at the Zancirli Madrasa. In 1917, his poetry collection "To My Little Friends" was published in Simferopol. His poems, such as "I Am a Tatar!" (1918), "When Our Sacred Dream Was Alive" (1917), "Rejoice, O Glorious Nation!" (1917), and "Chalabijahan" (1918), reflected themes of nationalism, patriotism, and national liberation. In addition to poetry, he occasionally experimented with short stories and satire (Kerim. I, Shevket, M., 1999. 472).

On June 27, 1937, Cemil Kermenchikli was accused of "nationalism" and exiled to Siberia. Unable to withstand the hardships and suffering he endured, he passed away on January 22, 1942, in a labor camp near Arkhangelsk, Russia (Kerim. I, Shevket, M., 1999. 472).

Jafar Gaffar, one of the prominent representatives of Crimean Tatar Soviet literature, was born in 1898 in the village of Tavdayir, near Simferopol, into a family of teachers. After completing his primary education, he continued his studies at the Tavdayir Madrasa. According to some accounts, Jafar Gaffar wrote his first poems while studying there. After completing his madrasa education, he worked as a teacher in rural areas until 1920. During this period, he contributed to the newspaper Young Strength and, in 1926, worked for the journal Forward. Later, he began working as a writer for the newspa-

per New World (Kerim. I, Shevket, M., 1999., 491).

Jafar Gaffar became widely known for his short stories. His earliest works were published by "Ireli" Publishing House. Throughout his literary career, he also worked as a teacher. The renowned scholar Bekir Chobanzade noted that in his story "On the Journey", Gaffarov skillfully portrayed the crafts, morals, and beliefs of ordinary people through their own perspectives, using beautiful language and style (Soylemez, Orhan., 2003. 179).

In 1934, Gaffar was elected a member of the Crimean Writers' Union. However, just a few months later, he was dismissed by the commission. His most significant works, including the novella "On the Journey" and the textbook "Literature Lessons", brought him widespread recognition. However, as a leading intellectual of his time, he became the target of the so-called "Young Soviet Critics" of that era. As surveillance and criticism against him intensified, he was ultimately accused of bourgeois nationalism and executed in 1938 (Kerim. I, Shevket, M., 1999. 491).

Another well-known figure of the time, Hasan Sabri Ayvazov, attempted to escape to Turkey and Poland but failed. He was captured and executed in 1938. Similarly, Cah-an Noman Çelebi, Hasan Çergeyev, Mennan Camanaklı, and other poets, writers, and statesmen suffered the same fate.

Cemil Hacıoglu described the mass arrests of Crimean Tatars in the southern coastal regions: "In 1937, in a single night, 171 Crimean Tatar men from the villages of Ayvasıl and Derekoy were arrested. Most of them never returned from Soviet prisons" (Kırmal, E., 2008. 275).

One of the intellectuals who was active during this period was Umer Aci Asan. A linguist, Turkologist, and educator, Aci Asan was born in 1898 in the city of Kefe, Crimea. After completing his studies at the Zancirli Madrasa, he continued his education at the Simferopol Teachers' Seminary. In 1917, he worked as a teacher in his hometown of Kefe. In 1922, he was admitted to the Open Education Department of the Faculty of Languages and History at the Crimean State University. During this period, he was first appointed as the director of the newly opened II. Addım School in Kefe, and a year later, he became

the director of a school in Qara Tobe ((Turan, A., 2019. 583).

Between 1922 and 1923, he collaborated with A. Odabashi to prepare Crimean Tatar language textbooks for national schools. From 1923 to 1935, he worked in the Department of Teaching Methods and Literature at the Ministry of National Education. While teaching at the Crimean Pedagogical Institute, he also served as a mentor for students' practical training. Between 1935 and 1937, Aci Asan taught at the Simferopol Theater Lyceum. In 1937, he was arrested on charges of "using bourgeois linguistic methods and basing the teaching of the Crimean Tatar language on Pan-Turkist ideas." During his trial, he refused to accept these accusations. Nevertheless, on July 14, 1938, he was exiled. When Asan was deported, his family was also punished and sent to Samarkand. In 1946, he returned to Samarkand, where his family had been exiled, but he passed away shortly after, in 1949 (Turan, A., 2019. 583).

Yaqub Azizoglu, a Crimean linguist and educator of his time, was born in 1898 in the village of Tashli-Dair in the city of Telmanov, Crimea. A distinguished intellectual, he graduated from the Communist University of the Workers of the East in Moscow and worked as a lecturer at the Crimean Tatar Language and Literature Department of the Tatar Pedagogical Institute until 1928 (Encyclopedia of Turkic World Writers, – Vol. II., 110). He played a significant role in the transition of the Crimean Tatar language to the Latin alphabet. In 1929, he delivered a speech at the Second Language Congress regarding Arabic and Persian loanwords in the Crimean Tatar language. From October 1, 1932, he worked as an associate professor in the Dialectical Materialism Department at the Crimean Pedagogical Institute. In 1934, he moved to Kazan, where he served as the secretary of the New Alphabet Committee. He later became the deputy director of the Institute of Language and Literature Research.

Azizoglu was accused of being an active member of an anti-Soviet Pan-Turkist nationalist organization since 1925 and of fighting against the Soviet government. He was arrested on June 28, 1937. The Military Commission of the Supreme Court sentenced him to death, and he was executed by firing squad in

Simferopol on April 17, 1938 (Encyclopedia of Turkic World Writers, – Vol. II., 110).

After his death, his case was re-examined, and on October 13, 1959, he was posthumously rehabilitated as no criminal evidence was found against him (Encyclopedia of Turkic World Writers, – Vol. II., 110).

The Turkologist and educator Yaqub Azizoglu was known as the author of works such as “Several Thoughts on Theater”, “Ways of Developing the Crimean Tatar Literary Style”, “Friendly Criticism”, and “On Literature” (Encyclopedia of Turkic World Writers, – Vol. II., 110).

Ziyaddin Javtobeli, a poet of Crimean Soviet literature, carried out his literary and artistic activities during this turbulent period. The Crimean linguist Ziyaddin Javtobeli Menliazizov was born in the village of Vulkanovka, located between the cities of Kerch and Kefe. After completing his primary education at the village school, he studied at the Totaykoy Teachers’ School and the Simferopol Pedagogical University. In 1928, he worked as the director of the Model School in Alma-Tarhan village. From 1930 to 1935, he was active as a writer at the State Printing House (Encyclopedia of Turkic World Writers, – Vol. II., 401).

In 1928, when he decided to continue his education, he was labeled a nationalist and arrested. Despite his efforts to support socialism, he remained in Soviet labor camps until 1947. (According to another study, Javtobeli was pardoned in 1964 and released from prison (Kerim. I, Shevket, M., 2008. 566). He endured severe torture in Soviet camps. After leaving the camp, he moved to Samarkand, Uzbekistan, where his family resided. He worked as a teacher there for three years, but due to increasing repression against Crimean Tatars in 1950, he was dismissed from his job. He then worked as a laborer for twenty-seven years (until 1979) and passed away in exile (Encyclopedia of Turkic World Writers, – Vol. II., 401).

Javtobeli’s literary career began in 1923. His poems were published in “New World” and “Young Strength” newspapers, and in 1925, he became the editor of “Young Strength”. The core political principles of the Soviet regime had a significant impact on his literary work (Encyclopedia of Turkic World Writers, – Vol. II., 401).

The main themes he addressed included the glorification of the 1917 Bolshevik Revolution, women’s emancipation, and the praise of figures such as Lenin and Stalin, as well as the Communist Party and the Young Communist League (Encyclopedia of Turkic World Writers, – Vol. II., 401).

In his early poems, he demonstrated artistic mastery. Some of his works were highly praised by the renowned linguist, scholar, and poet Bekir Chobanzade, who noted that Javtobeli viewed the world through the eyes of rural people, capturing their emotions and thoughts. However, during the exile of Crimean Tatars from 1944 to 1990, Javtobeli wrote poems claiming that Crimean Tatars had settled in Uzbekistan and that this new land was now their homeland. This stance tarnished his reputation. Aside from some of his children’s poems, his works received little attention (Encyclopedia of Turkic World Writers, – Vol. II., 401). Nevertheless, Javtobeli also wrote poems encouraging Tatar youth to pursue education and knowledge (Soylemez, Orhan., 2003. 186). In his poem *Who Is He?* he compared young Tatar readers to artisans who weave the fabric of knowledge:

He never tires on these roads, nor wastes  
his life,

His life has burned like coal for education  
and knowledge,

He is a rich Tatar reader,

The weaver of knowledge and wisdom  
(Turan, A., 2019. 186).

The first phase of Crimean Tatar literature (1923–1928) artistically depicted scenes from national life. Writers such as Asan Chergeyev, Memet Nuzet, Abdulla Latifzade, and Bekir Chobanzade reflected the traditions and daily lives of the people in their works (URL: [https://www.philol.vernadskyjournals.in.ua/journals/2018/3\\_2018/21.pdf](https://www.philol.vernadskyjournals.in.ua/journals/2018/3_2018/21.pdf))

The post-revolutionary writers had to adapt to the new conditions, seeking new words, expressions, and forms while infusing them with new ideological content. The poet Abdulla Latifzade, who was executed in 1938, described this transformation in his poem “New Melody”:

A new world, a new life, a new day,

A new spring, a new melody,

New emotions, new thoughts, new harmony,

A new song within itself (Soylemez, Orhan., 2003. 84)

Crimean Tatar literature of the Soviet era had to conform to socialist content while maintaining a national form. Writers were required to depict the supposed beauty of Bolshevik ideology and socialist construction rather than presenting life as they saw it.

The concept of “socialist realism” which emerged within Bolshevik ideology, brought significant challenges for intellectuals, particularly writers. Anyone who deviated from these expectations was labeled a bourgeois nationalist or an enemy of the people and subjected to repression. Naturally, this had a profound impact on the artistic quality of literature produced during this period (Soylemez, Orhan., 2003. 84).

The second phase of Crimean Tatar Soviet literature (1928–1944) weakened under political pressures. The themes and messages of literary works were carefully aligned with the

ideological demands of the time (Encyclopedia of Turkic World Writers, – Vol. II).

Despite these constraints, the works produced during this period are still valued for their linguistic elegance, refined expression, and artistic imagery.

The 1930s were a crucial and complex period for the development of Crimean Tatar literature. The themes of literary works were shaped by the characteristics and demands of the era.

Thus, when analyzing how Bolshevik ideological-political thought was reflected in Crimean Tatar literature, it becomes clear that the dominant themes of that era’s works were the enthusiasm for a “new life” and the construction of socialism. Although most intellectuals conformed to this regime, they ultimately became its victims-many had their literary and artistic careers forcibly terminated and were executed. Given the historical context of that period, it is evident that further research on this subject is still needed.

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## TRANSLATION OF LEXICAL FIGURES OF SPEECH

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### Abstract

The analysis of lexical figures of artistic speech and their English translations is the focus of this article. In order to explore key expressive devices including epithets, metaphors, analogies, litotes, and periphrases, the English translation of G. Dolgaya's novel "The Gods of Middle World" by R. Thompson is used as an example. The descriptive technique, literal translation, modification, and substitution are among the translation strategies that receive special attention. According to the study, maintaining artistic expressiveness necessitates taking into account cultural and stylistic context in addition to language accuracy. The examination of examples highlights the difficulty of capturing the vision of a literary work and shows both successful and contentious translation choices.

**Keywords:** *lexical figure of artistic speech, epithet, metaphor, simile, litotes, periphrasis*

### Introduction

Figures of speech, also known as rhetorical figures, are widely recognized for their ability to evoke imagery and expressiveness in a literary work. They generate a distinct narrative style, highlight significant facts, improve the impression, and assist the author in expressing emotions. The reader is able to perceive and interpret the author's aim more fully because of the complexity and ambiguity that figures of speech give literary works.

Figurative language translation is a challenging endeavor that calls for the translator to possess both linguistic and cultural proficiency. Since figures of speech like metaphors, allegories, hyperboles, and puns are frequently derived from the distinctive features of a language and culture, it can be

challenging to transmit them directly. Figurative language translation requires taking into account the original's emotional, stylistic, and cultural context in addition to its literal meaning. Numerous techniques are available to the translator, such as compensating for a difficult figure of speech with one that is easier for the new audience to understand, adapting the text to take into account cultural differences, or using equivalent expressive means in the target language, because the main objective of translation is to maintain the original's stylistic ambiance and artistic expression in order to maintain the work's aesthetic and emotional resonance for readers from different cultural backgrounds.

Numerous distinguished academics have studied lexical figures of speech and



how they are translated. I. R. Galperin, a Russian linguist, for instance, focused heavily on lexical figures of speech in his work “Essays on the Stylistics of the English Language” (1958), viewing them as essential components of text expressiveness. Metaphor, epithet, simile, hyperbole, pun, and other lexical figures, in his opinion, are ways to add imagery, expressiveness, and emotionality to a literary work’s discourse. When translating lexical figures of speech, I. R. Galperin asserts that it is important to take into account both the original’s stylistic purpose and lexical meaning. He underlined that in order to translate such figures accurately, one must consider the stylistic coloring (expressive load), the functional approach (the figure’s role in the text), compensation for losses (looking for equivalent expressive means in the target language), and cultural differences (specific idioms and metaphors) or adapt them.

The most significant components of creative speech, according to another Russian researcher, A. D. Schweitzer (2000), are lexical figures, which call for the translator to possess both linguistic and cultural competence. He therefore underlined the need for a thorough approach when translating lexical figures of speech. In other words, when translating lexical figures of speech, one should consider their function in the text (functional-semantic approach), maintain the original’s stylistic effect (adequacy and equivalency), preserve the text’s artistic impact (transformation and compensation), adapt imagery (cultural adaptation), and take the text’s dynamics into consideration (dynamic approach). A. D. Shveitser also underlined the significance of the translator’s imaginative approach, which aims to maintain the original text’s aesthetic and artistic impact on the intended audience.

In “Translation Theory: Basic Concepts and Problems,” modern Russian scholar M. Yu. Ilyushkina (2015) examines the role of figures of speech in literature and provides suggestions for translating them. She points out that the author’s perspective, feelings, and artistic goal are all communicated through the use of figures of speech. She also lists a number of methods for translating figures of speech, including omission,

compensation, substitution, and adaptation, which involves keeping the figures of speech intact. As with many translation experts, M. Yu. Ilyushkina stresses the significance of taking national-cultural links into account while analyzing figures of speech. She also offers guidelines for translators of lexical figures of speech, including the need to have a thorough understanding of the original text’s stylistic function, be highly competent in language and culture, and be willing to make concessions in order to preserve a balance between expressiveness and accuracy.

### Research methods

In order to fully investigate the characteristics of translating lexical figures of speech and evaluate their effect on how a literary work is perceived, we employed a number of methods. These included stylistic analysis, which identifies and categorizes lexical figures of artistic speech; comparative analysis, which compares the original text of the novel with its translation; descriptive analysis, which describes the methods of translating lexical figures of speech and examines their impact on the text’s stylistic and semantic structure; classification analysis, which organizes the different translation strategies employed by the translator; and contextual analysis, which ascertains the purpose and significance of expressive means in the original text and their analogue in the translation.

### Analysis and results

Following that, we will present instances of lexical figures of artistic speech from the book “Боги срединного мира” by G. Dolgaya (2023), which is the subject of our study, and examine how they are expressed in R. Thompson’s English translation of the book, “The Gods of Middle World” (2013), as well as how they function in both the source and translated texts.

*Epithets* are recognized to help paint a vivid, lasting picture and frequently express the author’s attitude and feelings. Epithets make up the greatest number of lexical figures of artistic speech in the artistic work under study, which was originally written in Russian.

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подминая ржавыми водами правый  
берег... (p. 3)

sending *rust-colored water* seething up  
the right bank... (p. 11)

---

A native speaker of the original language would find the unconventional author's way of describing the color of the mountain spring river's water to be quite realistic and intelligible. The translator used the technique of substituting "rust-colored" in place of "rusty" in order to produce an analogous semantic transmission of the river's color rather than its qualitative quality.

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Так и ласкала бы Жемчужная река свое  
сокровище... (p. 3)

And thus might the *Pearl River* have gone  
on caressing its treasure... (p. 12)

---

It is a remarkable example of an equal translation because this Russian river's name, which conjures up images of purity and glistening water, was translated straight into English while maintaining the same figurative-descriptive meaning. Furthermore, its name can be a geographical allusion to China's Pearl River, which got its name from the pearl shells that were formerly discovered in its waters.

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Мягкое сияние ... привлекло внимание  
пролетающего мимо ворона (p. 3)

The attention of a passing crow was at-  
tracted to a *soft lustre*... (p. 12)

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The English epithet "soft lustre," which is frequently used to refer to a soft, muted, or diffused glow instead of a bright or dazzling one, was translated using the synonymic substitution technique (glow-lustre), which does not conflict with the original Russian epithet's semantic usage.

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Станным тягучим воздухом дохнуло  
в лицо...(p. 5)

An unfamiliar, *damp air* brushed against  
her cheek...(p. 14)

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The term that the original author used to describe the building's basement air suggests that the space had not been aired for a considerable amount of time, giving the impression that it was musty. However, this epithet loses its artistic quality in the English trans-

lation because the translator took the phrase to mean "damp air," a common expression in the target language that is frequently used to describe an atmosphere saturated with moisture, such as in rainy weather, damp rooms, or natural settings like forests. In order to make this lexical figure of speech sound natural in English, the translator modified it. But, in our opinion, a more equivalent option for translating this epithet would be "musty air," because the adjective "musty" more accurately conveys the image of the smell of dampness, mold, and a long-unventilated room.

The author's use of *metaphors*, which provide more imagery with less words, is also evident in the novel's text. In this way, they condense the meaning into a single image, which makes the text rich and concise.

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Светлая дорожка от окна заканчива-  
лась у приоткрытой двери сарая (p. 5)

*Light from the window lit up the way* as far  
as the half-opened door of the storeroom (p.  
14)

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"Light from the window lit up the way" was a descriptive translation technique used to better understand the text's intended audience. It communicated the main idea of the original, which is that the light from the window illuminates the space up to the door. As a result, in the English translation, the metaphor's role as a lexical figure of speech is diminished. Since a literal translation would be inaccurate in this situation, the translator opted for a description, which brings the text closer to English.

---

...вы будете раскапывать старинные  
города, будете кропотливо, сантиметр за  
сантиметром, снимать пыль времен ...  
(с. 7)

...you will be unearthing ancient cities,  
*removing the dust of time* centimeter by  
painstaking centimeter, ... (с. 17)

---

Since English closely resembles the original metaphor and conjures up comparable associations, the metaphorical description of the historical layers that archaeologists examine during excavations was translated literally. Both Russian and English literary and scientific works frequently use this colloquial term.

By connecting the features of the things and occurrences portrayed to something known and understandable, the author of the story also employs *similies*.

---

Не утолив жажды разрушения, *рыча бешеным зверем*, река повернула...(p. 3)

Its thirst for destruction unquenched, the river changed course at this point... (p. 11)

---

The example provided demonstrates how G. Dolgaya uses the sound of the flowing water to evoke the roar of a ferocious animal in order to paint a vivid and creative picture of the raging river. English translations of this lexical figure of artistic discourse are nonexistent. The translator apparently decided to use the tactic of omission because they believed that this phraseological turn of speech would overburden the semantic context in English.

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Два зелёных глаза *сияли как изумруды*, маня за собой. (p.4)

Two green eyes *gleamed there like emeralds*.(p.13)

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To assist the reader instantly picture the kitten's eyes' color and vibrancy, the original text's author likens them to emeralds. This lexical figure was translated literally into English and does not deviate from the target language's conventions.

---

...одёрнула подол ситцевого платья, *похожего на перевёрнутую головку мака*, (с. 4)

...pulled down the hem of her cotton dress, *whose shape was like the upside-down head of a poppy*, (с.12)

---

In the framework of describing the girl's outfit, the original author aimed to accomplish multiple objectives. In the first place, for dramatic imagery, a poppy's shape (an inverted head) highlights the dress's fluff, volume, or distinctive cut, and it is typically connected with red or brilliant orange hues. The second is to draw the reader's attention to the girl's beauty and youth, inspiring feelings of sympathy and admiration. The third is to produce a light, warm, summery atmosphere. This lexical figure is viewed as "technical" in the English translation, which prevents the reader from feeling the same feelings as in the original text. To augment the emotional

resonance, we believe it is essential to use additional descriptive nuances, rendering the language more artistic – "pulled down the hem of her cotton dress, which billowed like an inverted poppy head."

---

Снова её рыдания зазвучали в подвале, *как надрывный тенор в зале оперного театра*. (p.5)

Now her wail redoubled through the basement *like that of an anguished operatic tenor*. (p.14)

---

The translator in this instance maintained the comparison's primary conceptual structure while modifying it to make it sound more natural in English. His use of the more condensed phrase "an anguished operatic tenor," rather than a precise translation of this lexical figure, makes the material accessible to the English-speaking reader while still being brief.

G. Dolgaya also employs lexical figures of creative speech, such as *litotes*, in her book to contrast meanings, show character attributes, and set a certain atmosphere.

---

Мяу! – снова раздался *тихий голосок*. (p. 4)

"Miaow!" Came *the soft voice* again. (p. 13)

---

According to this example, the litote in the original language "тихий голосок" has a qualitative adjective ("тихий") and a diminutive form of the noun ("голосок"), which gives the impression of being soft and delicate. Although it no longer serves as a litote in the target language but rather as an epithet, the translator used the phrase "the soft voice," which indicates that they adopted a strategy of substitution and modification, in order to preserve the relaxing impact on the English reader.

In addition, the novel's author uses a lexical figure of artistic text, like a *periphrasis*, to describe an object or phenomenon through its characteristic features or associations rather than by name in order to create a unique narrative style, artistic expressiveness, avoid repetitions (tautology), or create an aesthetic effect of mystery and hidden meaning.

---

Круживший неподалеку другой *чернокрылый охотник*... (p. 3)

Another *black-winged hunter*, circling nearby... (p. 12)

---

The phrase “another black-winged hunter” should be interpreted as “another crow” in this Russian-speaking context. The original author employed this periphrasis to avoid tautology, as the novel’s storyline makes clear. This lexical figure was expressed in English by the use of direct equivalency, which means the translator did not corrupt it. Moreover, it gives the translation context more expressiveness.

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Первая лекция *ведущего археолога страны!* (p. 6)

For the first lecture *by the country’s top archaeologist*, of all things. (p. 17)

---

This periphrase’s translation into English is perfectly acceptable and accomplishes the same goal in the text as the original language – that is, to prevent repetition. The translation is rather different in style, but it can be regarded as functionally equivalent. “The first lecture by the country’s leading archaeologist!” is an example of a more literal translation that might have been used, but the translator changed the phrase to keep the intended reader emotionally affected.

In light of this, the analysis revealed that the novel’s text is full of a variety of expressive speech techniques, including epithets, metaphors, similes, litotes, and periphrases, all of which demonstrate the author’s masterful command of the means of artistic language. When translating lexical figures of artistic speech, the translator must not only accurately translate the text but also preserve the original’s emotional and artis-

tic impact on the reader. In some cases, the translator was able to effectively convey the author’s expressive means, but in others, they modified them to conform to the English language’s rules, resulting in changes to the original text’s stylistic and semantic structure.

### Conclusion

The following conclusions are based on the previously mentioned study. The original fantasy book “Gods of the Middle World,” written by G. Dolgaya, contains a wealth of artistic speech and expressive devices, most of which are authorial epithets, metaphors, similes, litotes, and periphrases. Additionally, the lexical figures of artistic speech examples we looked at show that the translator used a variety of translation techniques to maintain the text’s expressiveness and imagery. When it came to interpreting lexical figures of creative speech, literal translation, modification, descriptive translation, and substitution were the most commonly employed techniques. Furthermore, these figures of speech did not always function as intended in the original language; for example, an epithet in the original took on the form of a simple phrase in the translation, or the original figure was changed into a different figure of speech in the translation (for example, an epithet became a periphrase). Consequently, it is imperative to underscore the diverse methods of translating lexical figures of artistic speech and the indisputable intricacy of this procedure.

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## MAGIC REALIST ELEMENTS IN THE WORK OF THE WRITER ANAR "EYE DIAMOND"

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### Abstract

Magic realism is a literary style in which the boundary between reality and fiction is blurred and one aspect of the real world is combined with fantastic and mystical events. The characteristics of this genre also form some parallels in the works of the People's Writer of Azerbaijan, Anar.

In Anar's story "Eye Bead", where reality and the imaginary world merge, the boundaries of time and space are unclear. This situation forces the reader to question the relationship between reality and reality. While the heroes in the work sometimes encounter supernatural and mystical events, they accept them as reality, which is one of the main characteristics of magical realism.

**Keywords:** *Anar, writer's works, magical realism, amulet, gaze, analysis*

### Introduction

Although not very widespread in Azerbaijani literature, elements of magical realism are found. These elements are especially evident in the works of Anar, one of the most famous writers of the modern era. The realistic images and metaphors in his work, as well as the interweaving of real life and fantastic elements, show how various aspects of magical realism are embodied in his works.

Although some events and images in Anar's writings are related to reality, they can be difficult to take for granted. This is one of the main characteristics of magical realism: the coexistence of fantastic and real elements. For example, in the story "Eyeball", unusual events, mystical atmospheres, descriptions of "invisible worlds", as well as natural facts

and objects that often take place in real life, are mixed together. In this work of the writer, as in his other works, the elements of magical realism form the basis of his unique literary style. The elements shown allow the reader to understand not only the physical world, but also the spiritual, mystical and psychological worlds.

This article will take a deeper look at the magical realism elements in Anar's story "Eye Bead" and discuss how it has influenced our literature.

### Main part

Magical realism is primarily a type of realism. This is because it takes place in the real world. In other words, whatever happens in a magical realist work actually happens



or can be experienced in real life. The most important difference that separates magical realism from surrealist literature or fantasy literature is that it takes place in the real world. And this feature makes it impossible to consider it as escapist literature. The point to consider here is the fine line between realism and magical realism.

Another similar feature of myths and magical realism is the theme of time. While myths take place in cosmic time, in magical realism time does not take place linearly, but in a circular manner. Considering these similar features, it is evidence that myths have existed in Azerbaijani literature since ancient times. Therefore, we would not be wrong if we say that they are one of the cornerstones of realism.

Relative democratization, as in many other areas, also had its impact on literature. After Stalin's death, not only national literature, but also world – Russian literature, radical changes began to appear, new poetic trends began to form. Poetry and prose, which are an integral part of culture and art, are searching for their past, returning to their national roots. In general, the problematics of literature are changing. The environment of an original approach to events, life, and society creates new writers.

It is no coincidence that this environment, which entered literature under the banner of all these innovations, artistically presenting contemporary themes and these themes with its young thinking, is called the sixties.

There is also stream-of-consciousness literature, a new type of psychologism in the 20th century, in which, along with the hero's thoughts, analytical thoughts are also described. This type, which greatly serves to reveal the hero's character, is expressed in the form of a monologue in which the character talks to himself. The main essence of the stream of consciousness is revealed when a person talks to himself. That is why it is said that it has the character of true truth. Because when a person is alone with himself, all real features are scattered and at that time there is no place for lies.

It is also possible to find elements of stream of consciousness in the structure of the new prose that was formed in our literature in the sixties. Although some authors use psychologism to partially reflect the emo-

tions of the hero, others bring these emotions to the center of the work and make them the main method of expressing the idea they want to convey. There is no doubt that quite successful characters have been created whose external behavior reflects their inner world.

One of the works that has taken an important place in Anar's work, and has been criticized and praised since its first publication, is the story "Eye Bead". One of the most interesting forms of mysticism in Azerbaijani literature – death and life – is reflected in this work. The story begins with the resurrection of Ahlima in the grave. More precisely, it is later revealed that he was already alive when he was buried. Then the events continue with a sequential ordering of parts whose connection with each other was not noticeable at first. While describing this event, Anar turns to the verses of Yunis Imre. In Anar's story, Yunis Imre created his appeal to the cold is not accidental.

The writer must be responsible, within the limits of the text, not only for what he writes, but also for the ideas expressed in the quotations he cites from others. That is why the author clearly understands the main point of the work and includes appropriate references so that the reader is aware of the issue. Here we feel the tremors of the man lying in the grave with his hands and feet tied. As we read, we feel ourselves in a narrow space, and even smell the damp earth in our noses.

The image of Ahliman was created based on the theme of Good and Evil, which is well-known to us. The author reflected both the elements of good and evil in the face of this character. Ahliman's supplications to God throughout the story, his remembrance of pure, clean episodes of life, were what reminded him of Good, while the whips hit on his back, the cold water poured on his head, were what reminded him of Evil.

In another chapter, before your eyes, The episode of Ahlima's rebirth into the world, where the colors of the universe come to life, is described. Anar seems to recall the feelings that a person does not remember when he was born through this episode. The only difference between opening his eyes to this world and the other is that this time Ahlima will remember everything. The writer searches for the reasons for the incident that happened to the character in his childhood.

A person's character begins to form from the moment he is born, and the reasons for the hatred directed towards people present in Ahlima's character are also hidden in his childhood. It is true that the traumas he experienced in childhood do not give rise to negative emotions in Ahlima. A person is a perfect being and when drawing conclusions from events, he must draw them in a way that will benefit both himself and all people. However, Ahlima is not a perfect person here, and the environment conducive to the growth of the hatred he brought with him from childhood also plays a special role in his development of negative emotions.

If Anar's heroes are experiencing mental turmoil and are struggling with their inner suffering, they literally wander here and there within the text. The hero, going to the past, the future, childhood, and old age, without recognizing time and space, tries to calm these sufferings, find a solution, and thereby reach eternity. The question of whether Ahlima's meeting with the Living Father is real or a dream remains unanswered in the work. However, when we look at the overall text of the work, this meeting can be characterized as a meeting not with someone else, but with Ahlima's inner self.

Both good and evil are within a person, and the person himself decides when and which voice to listen to. However, the environment does not allow the good within him to emerge and dominate him. We see this when he is shaken by the betrayal of his student. The student, whom Ahliman did good deeds and trusted as much as he did, takes possession of everything and strikes him. Ahliman, who was resurrected in the grave, is now resurrected again under the weight of truths and is crushed and suffocated by this weight, at least as much as in the grave. The evil that exists within Ahliman causes many events that are beyond his control and that he does not want to happen.

The author describes these events as eye and gaze, based on the multitude of evil forces hidden within Ahlima and their service to a common goal. Terrible misfortunes befall people who fall under his wrath. People who hurt him cannot escape Ahlima's gaze. Although Anar's characters play episodic roles, they are characters with character traits.

The irreplaceability of the writer's creative insight also comes from this. Anar, who describes the image of Nasrullah here, reminds readers of Sheikh Nasrullah in the work "The Dead". In addition to the similarity of names, the lies that Sheikh Nasrullah tells about resurrecting the dead gain a share of truth in another time. Years have passed and events have become so commonplace that this scene, which he wanted to witness centuries ago by passing through the wealth of people, does not surprise Nasrullah at all.

The laws of life are no longer accepted unambiguously. For this reason, the grave can be opened and the dead can be resurrected. "Sheikh Nasrullah came into the world early. Long before Jalil Mammadguluzadeh's classic "The Dead". He was created not by man himself, but by faith in miracles" (Huseynov A., 1982, p. 140).

In this work, we see Nasrullah adapting to the changes of time and transitioning between eras. In an era when everything has become commonplace, Anar convinces even Jalil's Nasrullah that the dead will be resurrected. The motif of death at the end, which we have mentioned in Anar's works, is also reflected here. Ahliman is finally condemned to death, and this death is quite real.

In general, it is impossible for a person like Ahliman, who possesses mystical abilities, is completely different from others, and lives such a righteous life. This story consists of traces of various philosophical trends from beginning to end, and the author's philosophical and artistic sense has made the work even more readable, mysterious, and also a story that serves human ideas.

Since mysticism is a frequently used direction in the writer's works, mystical events replace each other in this story. Some critics have suggested that with this work Anar's creative work has come to a logical end, while others, on the contrary, have put forward the idea that it is at the beginning of a new era. Academician Isa Habibbayli's thoughts on this topic are that the work has a transitional function, ending one stage and moving on to another. "The novel "Eye Bead" is a literary lesson in the intention to preserve and strengthen the independence of the state. "EyeThe novel "The Pearl" is the prayer of Anar's love for Azerbaijan (Gafarli R., 2015).

The originality of the theme of the work and the service of its ideological directions to human ideas give reason to say that with this story, Anar has caused the beginning of a new era in his own creativity, following the new prose idea that he brought to literature years ago as a member of the sixties.

### Conclusion

Writer Anar is one of the most important figures in Azerbaijani literature, and elements of magical realism often appear in his works. Magical realism is a literary style that combines the real world and fantastic elements, and the influence of this style is felt in Anar's works. His works often add unusual and fantastic moments to abstract and natural phenomena of everyday life.

In conclusion, the influence of magical realism appears in various forms in Anar's story "Eye Bead":

1. Synthesis of reality and fiction: Anar combines natural and unnatural elements,

confronting the reader with both everyday life and a fantastic, magical world. This helps her works to be rich in deeper meanings.

2. Symbolism and metaphors: Anar uses symbolic elements in her works, which is one of the main characteristics of magical realism. Various metaphors and symbols in her works invite the reader to make a transition between reality and the imaginary world.

3. The ambiguity of clothing, place, and time: In some of his works, the concepts of time and space are vague. This is one of the most defining aspects of magical realism, as the reader feels a boundless connection between the physical and mystical realities of the work.

4. Manifestations of the emotional and spiritual world: Anar's works present the inner world of a person, their mental state and feelings, with elements of magical realism. This allows readers to understand more deeply the unusual events in the outside world.

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## INTERCULTURAL CONCEPTUALIZATION IN CREATIVITY GIBRAN KHALIL GIBRAN

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### Abstract

As a Maronite Christian Arab, Gibran Khalil Gibran was influenced not only by his own religion, but also by Islam and especially by Sufi Sufism. Gibran Khalil, as a person, could not see himself as belonging to any place, the poet-philosopher, who was thrown into the American environment at the age of twelve, but could not tear himself away from the Arab world, eventually expressed his rich spiritual world, which combines the two worlds, the East and the West, with his religious-mystical views. The main theme of his world-famous English work “The Prophet” contains the spiritual power that human existence derives from Divine love. In Islam, Sufism or Sufism, which shows the source of Divine love, is a special teaching that determines the paths of spiritual development. Sufism, which is the result of the spiritual searches of a Muslim, also takes place in Gibran Khalil’s creative work, becoming the result of his spiritual searches.

**Keywords:** *Christian, East, West, Arab, human, philosophy, culture*

### Introduction

One of the most important figures of 20<sup>th</sup> – century American Arab immigrant literature, the Lebanese writer and philosopher Khalil Gibran (1883–1931) shaped new ideas, thoughts, and attitudes in literature. His work *The Prophet*, along with the historical-philosophical thinking typical of the Romantic period, also revealed new forms and content in the literary and artistic realm.

Gibran Khalil Gibran’s tactics of adapting to the prevailing discourse regarding the characteristics of the foreign language mentality and his native culture in the conditions of emigration have increasingly occupied researchers. If we examine the conceptualiza-

tion process in the most notable works of the Arab-American writer written in English, we will see that his works “*The Prophet*” (1923), “*Sand and Foam*” (1926) and “*Jesus, The Son of Man*” (1928) are united by a common prophetic mission, thematic similarity and the expressive language of poetic prose.

The main part. As a philosopher, Gibran Khalil Gibran adopted the theories of American transcendentalists such as W. Whitman, R. U. Emerson, and H. D. Thoreau. His works were influenced by their ideas of self-reliance, reincarnation, and the existence of a greater self to which each individual can ascend. According to Gibran Khalil Gibran, humans are capable of finding their way towards di-



vine truth. In order to better understand the world and understand the main meaning of life, he repeatedly considers it important to join the metaphysical world, playing a key role in his writings. Influenced by Nietzsche's philosophy, Gibran Khalil Gibran was also influenced by the works of William Blake, which played an important role in the formation of his religious ideas. Although Gibran Khalil Gibran was skeptical of his religion and the role of priests from an early age, he did not deny the existence of God and constantly showed his admiration for the prophet Jesus in his writings.

Gibran Khalil Gibran's greatest achievement as a writer and philosopher is his ability to make himself accepted by the capitalist Western society. It is clear that it is not an easy task to "advise" or "show the way" to the Western world, which considers its own order to be the most civilized and superior. However, Gibran Khalil Gibran managed to change this thinking of the West and, at least partially, turned the West's attention to the East, the land of culture and science. Thus, the spiritual power of Gibran Khalil Gibran's creativity expanded its sphere of influence, and the "young revolutionaries" of the West after the 1960s used his philosophical ideas. It should also be noted that in the 1960s, US President John F. Kennedy used the ideas of Khalil Gibran in a very famous speech: "Ask not what your country can do for you – ask what you can do for your country" (Hossell, Karen Price, John F., 2005, p. 28). His idea has become the most widely used aphorism in the West today.

Gibran Khalil Gibran's philosophical works are notable for their distinctive writing style. In terms of form and content, his writings are more reminiscent of the Bible, with elements of Sufism.

Gibran Khalil Gibran's work "The Prophet" played a major role in the widespread dissemination of the pioneering ideas of Gibran Khalil Gibran. This, in turn, served to spread Arab diaspora literature in America. In general, the importance of Gibran Khalil Gibran in the development of Arab diaspora literature and the Arab liberation movement is great. Today, the Arab world highly values the place and role of Arab literature in the person of Gibran Khalil not only in the Unit-

ed States of America, but also in the world literary and cultural environment. Romanticism, the most powerful and productive direction of development in the history of Arab diaspora literature of the 20<sup>th</sup> century, is associated with the name of Gibran Khalil. His multifaceted creativity constitutes a major period in the history of the development of Arab-American fiction and public thought. With his literary activity, he firmly connected Arab culture with US literature, developed and strengthened the progressive traditions of Arab classical literature. The greater recognition of his artistic work in American literature after the publication of "The Prophet" further strengthened humanist views in his homeland, Lebanon. His philosophical views justified important motifs such as his attitude to the socio-political conditions and criticism of the injustices of the time, as well as protest against the existing shortcomings of the environment.

As is known, a work of fiction is not only a field that serves to express oneself and declare revolutionary ideas or reforms. The Arab-American literature we mean here acts as a means of self-determination and self-identification in the broad sense of the word. As a rule, writers who address political and social issues prefer to write in "small prose". However, this is more observed in Arab literature than in American literature. Thus, all the signs of "small literature" belong to Arabic prose. Gibran Khalil also preferred to write in Arabic at the beginning of his literary career, far from his homeland. Thus, he sees in representation a way to present himself in order to convey his culture to the Western world, and then becomes ambivalent towards this culture.

The idea that Gibran Khalil Gibran and his colleagues were able to form the same "little literature" in America is still controversial today. Scholars of Arab-American literature do not unequivocally assess their contributions to American literature. In his article "Gibran and Orientalism" (Hassan, Wail S. 2011), Wail Hassan, who studies the work of Gibran Khalil Gibran, argues that the writer brought nothing new to American literature. He notes that Gibran Khalil Gibran's allusion to Walt Whitman and William Blake is a well-known fact, but this does not indicate that he was an innovator. His



style is adaptive, understandable to the American reading audience, but despite this, there is no real originality in his style. If we rely on Edward Said's logic, we can say that Gibran Khalil, having succumbed to the Orientalism prevailing in the Western world, appeared in the way they wanted to see him, that is, as a mysterious mystic from the East, giving wise advice.

### Conclusion

Gibran Khalil Gibran's "The Prophet" resembles a farewell speech accompanied by

poetic prose. He presents the reader with a book of advice that teaches humanity and the ways of being human, and tells him about the rules of behavior that are important for living in this world order. In this sense, "The Prophet" is a work with a unique artistic style, and this is especially evident in the interpretation of concepts, in many sentences full of similes and metaphors. Lyricism is seriously felt in all the lines of the work.

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## Section 4. History

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### THE COLD WAR NEVER THAWED: RIGHTS, RESPONSIBILITIES, AND THE POLITICS OF FEAR

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#### Abstract

When people are asked which war in history they think is the most interesting, the answer that usually prevails is “World War 2” because of the sheer amount of significant events, bloodshed, and huge scale it was fought on. However, my answer was always the Cold War. The Cold War plays such a huge role in American history, arguably more than WW2. Its international “responsibility” can be seen in the various other nations such as Vietnam, Cuba, Afghanistan, and Korea that the United States either manipulated to remove communism from or the two countries fought proxy wars in. Not only did the Cold War have many implications outside the United States, but it also dramatically changed the domestic landscape. As I was writing, I realized that the “rights” part is clearly documented in the chain of progressive movements that kickstarted within the nation as a direct result of the Cold War.

The first thing I did to conduct my research was go to YouTube and look at archived news reports or speeches on significant historical figures during the Cold War period such as JFK, Nixon, LBJ, and Gorbachev. I also examined many government documents from the Congress, Senate, and pretty much any branch of government I could look at. As for secondary sources, I looked into journals, articles, books, and news from a series of institutions such as RAND, Council on Foreign Relation, and research universities.

The creation of my project was largely based on the sources I had worked with initially. I structured my piece as chronologically as possible, switching back and forth between what happened during the Cold War and the implications it has on the US today. After the initial structure of my paper was laid down, I began looking for quotes from books or significant figures to include my arguments to make them stronger. I made sure that my analysis was balanced by incorporating multiple perspectives from many historians and political leaders.

My historical argument is an expanded version of “history always repeats itself.” The Cold War fears of communism and foreign influence fundamentally shaped American politics in that time period and continue to impact modern conflicts about social justice, foreign relations, and

national security. My paper argues that by studying the Cold War's impact on rights and responsibilities, we can better understand current US political conflicts and avoid putting ourselves in the same situation we were in during the Cold War.

This topic is greatly significant because it demonstrates the long term impact of Cold War policies on many modern American issues. It is important to understand where our current political standings come from and how we can further improve our own society by analyzing the mistakes we have made in the past. The Vietnam War serves as a lesson on unnecessary intervention and McCarthyism demonstrates the consequences of paranoia driven decisions. Today, similar mistakes could be repeated in US relations with China and Russia, and it is critical to ensure that never happens.

**Keywords:** *Cold War, McCarthyism, communism, war, US, Soviet*

### Historical Paper

In October of 1962, the world held its breath. All eyes were on the United States. Soviet missiles just 90 miles away from American shores were scattered across Cuba. President Kennedy was faced with an impossible choice; risk a nuclear war or risk looking weak. As classrooms across the nation taught its schoolchildren evacuation drills and as citizens stocked their shelters, the Cold War's tension became clear: strength is survival. The debates over US relations with Beijing and Moscow, which are deeply rooted in Cold War history continue to influence American politics today. John Mearsheimer, a professor of political science at the University of Chicago, argues that since 2015, the world has become multipolar – a phenomenon in which more than 2 states hold similar significant amounts of power – with the US, Russia, and China competing in various ways for influence in global politics (Mearsheimer, 2017). This “multipolar” arrangement closely mirrors the Cold War, particularly the US strategy of manipulating tensions between Moscow and Beijing to their own advantage, as demonstrated during the Sino-Soviet split of the 1960s-1980s (USHISTORY.org, ND). The legacy of the Cold War continues to shape the American political landscape, specifically domestic debates about individual freedoms and government intervention (Harry S. Truman Library & Museum, n.d.). This paper will explore how historical and modern US presidents have been accused of being “soft” on China and Russia, how interventionist policies involving intergovernmental hotspots have been handled, and how US domestic concerns have been shaped by worries about Eastern ideological influence.

During the Cold War, the accusation of being “soft” on communism wasn't only a po-

litical talking point, but it also had significant consequences for leadership and policy-making (Truman, 1950). Political figures such as Joseph McCarthy leveraged allegations of communist ties to discredit his adversaries, a trend that has continued to persist to this day (U. S. Senate, 1954). In the words of Canadian politician Lester Pearson during the 10th anniversary signing of the UN Charter; “the balance of terror has succeeded the balance of power” (United Nations, 1955). The Cold War was no longer just about the balance of power, but also the balance of fear – how each side perceived the capabilities of the other (Wohlstetter, 1958). Modern accusations against US presidents about their stance on China and Russia often stem from these Cold War era fears about foreign communist influence (Summers, 2018). Although it may not seem like it, the lingering impact of these fears can still be observed through the discourse surrounding military alliances, election security, and diplomatic relations within the US (John F. Kennedy Presidential Library and Museum, 2021). McCarthyism, which the American Heritage Dictionary defines as “the political practice of publicizing accusations of disloyalty or subversion with insufficient regard to evidence” continues to play a major role in American politics, even though the threat of communist infiltration is no longer immediate (Eisenhower Presidential Library, 1954). The perception that US leaders must maintain aggressive stances towards geopolitical rivals has increased criticisms in American foreign policy across many administrations, with the Truman administration being one (Hamby, ND). An essential aspect of these criticisms is a broader ideological divide shaping American political discourse. The perception of being “soft” on

political rivals has been weaponized in various political campaigns, influencing election outcomes (Forest, 2021). During the Cold War, politicians exploited fears of communist expansion to garner political support. The idea that leaders must project strength has shaped a certain foreign diplomacy rhetoric, often at the expense of proper diplomatic engagement (Matush, 2023).

One of the most persistent themes in US foreign policy debates involves accusations that presidents are too lenient on geopolitical adversaries. Critics of Donald Trump accuse him of being too lenient on Russia in its bad relations with Ukraine and other European regional allies, saying that he is too hesitant to confront Vladimir Putin, especially in the context of the Russia-Ukraine conflict and support for the former Assad regime of Syria (Collinson, 2019). Meanwhile, Joe Biden has faced accusations of being “soft” towards China and its increased influence on Pacific allies like Taipei and Singapore and Southeast Asian ASEAN regional countries relations (U.S. Senate Committee on Foreign Relations, 2023). In the case of Trump, accusations against him being too soft on Russia in its growing military presence in Europe can be seen in an MSNBC report done by TV show host Rachel Maddow in 2018 (MSNBC, 2018). The report details a situation that happened in the United Kingdom where former Russian double agent Sergei Skripal and his daughter were poisoned by a Russian nerve agent. Trump’s response to this incident was, “as soon as we get the facts straight, if we agree with them we will condemn Russia” and made no further remark (Guardian News, 2018). Furthermore, on March 13th of 2018, only a day before this broadcast went live, a 21 page report done by the Democratic Intelligence Agency on the US’s standing with Russia stated that “as the Committee has learned, candidate Trump’s private business was actively negotiating a business deal in Moscow with a sanctioned Russian bank during the election period” (House Permanent Select Committee on Intelligence, 2018). Regarding former president Joe Biden, accusations against him being too soft on China in its growing military [bases] or presence in the Pacific can be seen by accusations from Republican senator Tom Cotton in a Fox

News report done in November of 2023 (Fox News, 2023). In this report, Cotton commented on a meeting that was going to occur between Biden and Xi, stating that, “what we should be doing is focusing on ways that we can get the better of China to stop them from cheating on their trade deals or hacking into US government computers or floating spy balloons over America, none which I’m sure Biden is going to raise with Xi Jinping today” (Fox News, 2023).

Historically, these accusations are not new. Both John F Kennedy and Ronald Reagan, although remembered for their striking influence on the United States, faced many criticisms of their leniency towards America’s geopolitical rivals (House Select Committee on Assassinations, 1979). In the 1960s, Kennedy was criticized for his dealings with Soviet expansion in Europe, particularly the Cuban Missile Crisis and Berlin Crisis (Morgan, 2023). This raised many concerns about his capability to confront the “enemy” head on. Similarly, Reagan spoke out about his anti-communist beliefs but he failed to recognize the communism growing in East Asia, particularly China. This allowed China’s growing communist influence to seep into Hong Kong, Taiwan, and the Koreas relatively unchecked by Reagan (Reagan, 1988). Critics such as Senator Barry Goldwater stated that Kennedy’s reluctance to take direct military action against communism reflected weakness (Goldwater, 1964). During his run for presidency, Senator Goldwater created a map highlighting the countries that had gone communist in the 24 years prior to 1964. He furiously claimed that, “The Democrats have been in power twice as long as the Republicans (since 1940); but the Democrats have lost 10 times as many countries and 50 times as many people as the Republicans!” (Boston Rare Maps, ND) This statement was a direct attack on the way JFK and his democratic party dealt with communist threats. Similarly, Ronald Reagan was accused of failing to curb China’s growing influence in Asia (Christian Science Monitor, 1984). While Reagan pushed the Soviet Union towards collapse, he still maintained trade and diplomatic relations with China, which was criticized by conservative extremists such as Senator Jesse Helms (Baron Public Affairs, 2020). Additionally, Nixon’s opening of dip-



lomatic relations with China was framed as betrayal by certain conservatives who argued that engaging with the Chinese Communist Party meant condoning authoritarianism (Schneider, ND). However, Nixon's administration defended its strategy by saying it was an attempt to divide China from the USSR, weakening the communist bloc (Hughes, ND). Nevertheless, debates on how to balance diplomacy with conflicting ideologies remain a critical point of US foreign policy today.

Economic influence has been a historical battleground in the global power struggle between the US, China, and Russia. During the Cold War, both the US and the USSR expanded their ideological reach by investing in developing nations, using economics as a ploy to secure interventionist policies. Today, this dynamic continues to persist with China's Belt and Road Initiative being an extension of Cold War era expansionism that challenged US influence in Afro Eurasia, simultaneously allowing Beijing to build infrastructure in key geopolitical regions (Maizland & Zheng, 2023). Meanwhile, Russia weaponized energy resources to exercise political pressure and justify its own interventionism, such as its invasion of Ukraine (Slakaityte & Surwillo, 2024). The US response to Russia's actions in Ukraine consisted of economic sanctions which targeted Russian banks, industries, and energy exports which aimed to cripple Russia's ability to finance war (U.S. Department of State, 2014). Additionally, the US has provided over 75 billion dollars in aid to Ukraine, supplying weaponry like HIMARS rocket systems, Patriot air defense systems, and Javelin anti-tank missiles (U.S. Department of Defense, 2024). This response mirrors previous Cold War tactics where the US undermined Soviet expansion by funding anti-communist movements such as the Mujahideen fighters in Afghanistan during the 1980s to weaken USSR military presence (Office of the Historian, ND). However, just as the US refrained from direct military engagement during the Cold War, today's policymakers opted for an economic and military support strategy to avoid head on confrontation with Russian troops.

In the Pacific theatre, China's increasing military presence in Taiwan and the South China Sea has pushed the US to increase

its alliances with regional partners. Washington responded by expanding arms sales to Taiwan, including naval defense technologies and F-16 fighter jets (Forum on the Arms Trade, ND). Additionally, the US has reinforced military partnerships through the AUKUS agreement – an alliance between the US, UK, and Australia – to counter the PRC's expanding maritime influence (Albanese, Biden, & Sunak, 2023). The Biden administration has also focused on military drills with South Korea, Japan, and the Philippines which are reminiscent of Cold War era US military alliances designed to deter Soviet and Chinese expansion in certain areas (Military.com, 2024). The debate over how interventionist the US should be in these geopolitical hotspots reflect on the bigger debate that has persisted since the Cold War period. Cold War fears of losing global influence continue to shape modern US policies, reinforcing a pattern of diplomatic, military, and economic strategies that continue decades after the end of the conflict.

As Cold War tensions shaped US foreign policy, they also pushed a wave of liberal activism domestically that continues to modern times. The conflict between democracy and communism put pressure on the United States to further represent the "freedom" that it argued abroad, leading to a drastic surge in movements advocating for civil rights, social justice, and political reform back home. As a result, liberalism became a prevalent force in American politics throughout this time, influencing every corner of decision making. One of the most notable consequences of this movement was its influence on the Civil Rights Movement. The global criticism of American democracy particularly focused on its treatment of racial minorities which forced US leaders to address its institutionalized segregation. Soviet propaganda frequently reiterated the contradiction between America's constant calls for freedom and its domestic racial violence (PBS, 2018). This paved the way for legislative changes within America such as the Civil Rights Act of 1964 and the Voting Rights Act of 1965 (John F. Kennedy Presidential Library and Museum, 2022). Key figures in the Civil Rights Movement, including MLK, were often accused of having communist ties.



The FBI, under President Hoover, launched surveillance campaigns against civil rights activists through COINTELPRO, manipulating social justice efforts as communist subversion (King Institute, 1909). Not only were communist accusations perpetuating corruption within the government, but they also worked at shutting down progressive movements. Nonetheless, the movement ultimately succeeded in pushing major reforming and paving the way for modern racial justice movements.

The Vietnam War, which was a conflict caused by Cold War tensions in the Eastern frontier, amplified liberal activism specifically among the American youth. As Cold War interventionism escalated, the US spent more and more money in Southeast Asia even though the payoff was barely anything. Not only did the war have a devastating amount of deaths in American troops, but the draft system which required men to go to war based off of a lottery system caused unrest amongst the younger generation (Selective Service System, ND). The youth organized marches and protests, chanting their anger towards the government through phrases such as “Hey, hey, LBJ, how many kids did you kill today?” and “One! Two! Three! Four! We don’t want your fucking war!” (Alpha History, ND) Notable demonstrations included the 1968 Columbia University protests where students occupied campus buildings to oppose the university’s support of the war and the 1970 Kent State shootings, where National Guardsmen opened fire on student protesters, killing four and further igniting the anti-war movement (Center for Contemporary Critical Thought, ND). This shift of protests focusing on the younger generation did much more than just foster anti-war movements. Younger people were more open to feminist changes, economic reforms, and relatively progressive policies in general. The power of the people was now in the hands of a completely different demographic which pushed the United States even further in the realm of liberalism. Specifically, the anti-war movement was closely tied to the rise of second-war feminism. Many wom-

en viewed US militarism as an extension of patriarchal power structures, believing that a government willing to send young men to die abroad was also complicit in keeping systemic inequalities at home. As the feminist movement expanded, more and more women were given a choice in their actions. Title IX of Education Amendments prohibited gender discrimination in education programs which gave women the choice of higher education, and Roe v. Wade allowed women to terminate their pregnancy within the first trimester which gave them the choice over their own bodies (U.S. Department of Justice, 2015). In her book *The Feminine Mystique*, activist Betty Friedan stated, “Chosen motherhood is the real liberation. The choice to have a child makes the whole experience of motherhood different, and the choice to be generative in other ways can at last be made, and is being made by many women now, without guilt” (Friedan, 1963). Despite this, many of their efforts were still shut down with the idea that they were too radical or subversive, some even stating that feminism was a Marxist ideology that sought to undermine traditional American values.

«Democrats have tended, through regulation and other ways, to be more empowering of the federal government and in regulating the economy than the Republicans,» says Vanderbilt University political science professor Thomas Alan Schwartz, «and this has been called socialism» (Naylor, 2020). McCarthyism’s legacy has persisted in modern discussions of leftist movements. Figures such as Bernie Sanders and Alexandria Ocasio-Cortez are still being accused by opponents of promoting socialist policies. The ideological divide that persisted during the Cold War continues to frame domestic political debates in the US, significantly influencing how Americans view policies on labor rights, social justice, racial inequality, and health-care. The fear of communism embedded in America’s social and political culture continues to serve as a tool to discredit progressive movements, proving that even three decades after the end of the Cold War, tensions are far from over.

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