

Stereotypes in Literatures and Cultures

International Reception Studies

Rahilya Geybullayeva
Peter Orte
(eds.)



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Imaginative representations of different cultures are one of the major stumbling blocks to understanding, deepening the gap between people as they are passed from one text to another, especially in periods of historical transition. These transfers are sometimes innocent, while at other times they serve political agendas. The sample of images and estimations of others becomes a priority and, frequently for this reason, stereotypical. This is the subject of investigation for the majority of the authors in this collection. This book with articles presented here is an attempt to understand the core of confirmed or standardized social norms.

Стереотипы на протяжении истории формировались и менялись, нередко становясь барьером в восприятии «чужого». В зависимости от исторического момента, коррективы вносятся в убеждения, даже кажущиеся неизблемыми и закоренелыми. Объектом исследования данного сборника являются формирование и действие разных национальных, религиозных, социологических стереотипов.

This book contains articles in English and in Russian language.

Rahilya Geybullayeva is Professor and Head of the Department of Journalism and Azerbaijani Literature at Baku Slavic University. She holds a PhD from Moscow State University and served as Visiting Professor as Fulbright Scholar at the University of Wisconsin (USA) and as UNESCO scholar at SOAS, London.

Peter Orte is a PhD student of Comparative Literature Department at the University of Wisconsin (USA).

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- Prof. Rahilya Geybullayeva, *Baku Slavic University*
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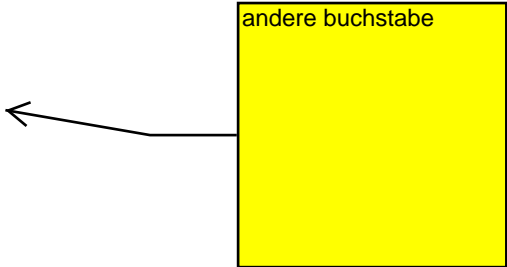
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Preface

Myths related to and imaginative representations of different cultures are one of the major stumbling blocks to understanding, deepening the gap between people as they are passed from one text to another, especially in periods of historical transition. These transfers are sometimes innocent, while at other times they serve political agendas.

The transformation of the literary image of the Caucasus people in XIX-th century Russian Literature in the works of Pushkin, Lermontov, A. Bestujev-Marlynsky etc., as brave, dignified, romantic mountain dwellers into a second-rate people, mainly unpleasant guest workers in Russia, is a popular example of this: the transformation of a regional type crystallized into a stereotype as a result of the collapse of the Soviet Union. Our conference discovered many ethnic stereotypes.

This book is intended as a challenge to put an end to stereotypes and find ways of approximation rather than of aversion; it was also the goal of the conference, in which about one hundred participants from different countries, including Azerbaijan, Japan, Brazil, France, USA, South Korea, United Kingdom, Czechia, Russia, Georgia, Kazakhstan, Turkey took part. By mutual consent of the participants we decided to publish a book on the conference's theme in order to create a broader framework for comparative cultural and literary analysis. The papers selected come from any perspective of relevance to literature and culture. Chapters include topics and issues ranging from ethnic stereotypes and national image, the role of stereotypes in the construction of an inside and an outside, what is one's own and what is other, stereotypes and cultural transfers through cross-vision, and the role they play in conceptions of gender, religion, and history.

The sample of images and estimations of others becomes a priority and, frequently for this reason, stereotypical. This is the subject of investigation for the majority of the authors in this collection. This concerns both authors of the Asian region (Aslan Mamedli, Yassin Ashuri in article of Izabella Horvath), Europeans and Africans (Kun Jong Lee, Anvar Qaleyev, Naida Hajbullina, Gyular Abdullabekova), and about European Europeans (Eric Shmulevich, Fatima Festic) and representatives of Asia (Tatyana Megrelishvili). Gul Mete-Yuva considers "we" and "others" on an example of Turkish and French literature.

Kun Jong Lee argues that the representations of Korean Americans in the popular media of the African American community are burdened with stereotypes and typical, imaginative situations, and have not helped to improve relations between the communities, but rather have fostered violence.

Aslan Mammadli takes as his starting point the depiction of Circassian people in the F.A. Brochhaus and I.A. Efron Encyclopedia. Stating that the positive, elevated, and sympathetic image of Circassians in the encyclopedia is in apparent

contradiction with what one would expect, given the conflict between Russians and the Circassians, and the neutrality that ought to belong to a scientific book, it goes on to offer a semantic analysis of the article, bringing out its admiration for an unusually brave, beautiful, hospitable and graceful people. Aslan Mammadli also re-examines the novels of Kurban Said, focusing on the portrait of the Muslim in his novels.

Gönül Bakay provides a historical survey of the development of stereotypical images of Turks and Jews in French and English Literature. Beginning with the premise that the process of creating stereotypes is an inevitable part of the human dilemma to make sense of the world with limited cognitive capacities, it argues that by analyzing stereotypical images as they appear and are reflected in literature one can gain insight into the process of fabricating the 'other,' and also, by reading them in the light of historical change, begin to understand the role of stereotypes in the context of the world's development in general.

In revisiting the question of the identity of the Huns and their affiliation with different, contemporary communities of people, Isabella Horzatt questions simplistic notions of identity and gives a picture of a people whose political, cultural, and linguistic configuration once challenged such simplistic forms.

Paul Dumont analyzes the literature of travel accounts between Turkey and Western Europe. Citing the work of Edward Said, the article gives particular attention to the other half of the Orientalist equation by offering a comparative survey of travel literature going in the other direction: from Turkey to Europe. The article argues that Turkish Travel Literature is governed by generic laws, opposed to, but corresponding with those of their fantastic European counterparts, going to make up the two halves of an Orientalist equation.

National stereotypes in music is the question posed by Didier Francfort, who asks whether musical stereotypes can be said to exist in the same sense as one might speak of visual or literary stereotypes. It is pointed out at the beginning of the article that the word stereotype comes from the language of the printing press, where a letter is to be used repeatedly: the process of musical citation, signification, translation and retranslation across national borders of musical motifs and myths is shown to offer further avenues of analysis, such as the importance of the stereo.

Apart from the ethnically-regional principle of the initiation and formation of stereotypes, another considerable factor in this line is represented by *social groups*. First of all there is the question of gender, which was naturally transferred to the humanities from public gossip, sometimes with the pressure and violence of moral/ethical standards. The study of gender has been of relevance not only in Sociology and Religious Studies, and also in Literary Criticism. Both the traditionally accepted theme of the «image of the woman in literatures and culture», as well as the less perceptible theme of the «images of men in the literature and cul-

ture», appear in the works of authors of both genders on the crossroads of the creative and biocognitive possibilities of the author.

Nigiar Isgandarova seeks to associate the rise of the novel in modern literature with a tradition of feminine writing. By offering a survey of the stereotypes concerning women and the novel in the age of the British Enlightenment (both seen as domestic and less intellectually concerned or demanding etc), the author makes an argument for this association of the novel with feminine authorship, and for the important place of this association in the history of sexuality and subjectivity. Sevinj Baxish draws a comparison between the work of Irigaray and Carl Jung. The comparison with Irigaray is interesting in this regard, and the author traces her work's attempt to rediscover a feminine tradition, a matrilineal tradition, that has been effaced and knocked out of the system of the patriarchal world, but which, for that very reason, is capable of offering a more objective view of that world. Though, slightly different from Irigaray, his work allows one to take into account the symbolic code of gender, which cannot be seen simply as a natural given.

Sometimes the established canons of methods of Literary and Cultural Studies do not fit the borders of subject they study, thus calling for reconsideration. Maka Elbakidze investigates stereotypes of the identification of *genre* of *The Knight in the Panther's Skin* and in so doing offers an analysis of the generic constituents of narrative and lyric poetry, romance, and the amorous codes and societies that go into their formation. Irma Ratiani's article examines the aftermath of the carnival tradition, its reinterpretation in the novels of high modernism and the novels of anti-utopia. In so doing, the author devises criteria for the study of these genres: "An alternative world becomes possible only when it is formed in the author's imagination and is gradually realized by means of the transformative aspiration of the selected protagonist..." Izabella Horvath argues for the veracity of the 110th volume of the Shiji's account of the Xiongnu based on a thorough research into and knowledge of the tradition of Chinese Historiography and the methods of its founder, Sima.

Settled stereotypes also sometimes become subject to reinterpretation, mainly in the historically and politically transitional periods. Iraida Krotenko's article appears to argue for a re-conceptualization of national literature (focusing on Russian Literature) within the context of world literature and indeed within the entire process of what we call the world. New methods are called for. Nino Kvirikadze examines an essay of Thomas Mann which attempts to give an account of the events of World War Two by invoking a demonism inherent in Germany for which Faust and Martin Luther serve as the primary figures and symbols. The article also echoes a problem as to whether artists and artistic productions are to be seen as reflections and embodiments of a national character or spirit (demon) or whether they are engaged in its formation. Kenul Aslanova considers the history of Turkish Nationalism, focusing on the efforts and projects of the prominent in-

tellectual and literary figures Alibey Huseynzadeh and Gasprali. A point of interest lies in the efforts of these authors to reinterpret their traditions and identity in reaction to their place in the modern world—an example of this would be the interpretation of Islam as a religion in which science is essential—though at the time the opposite opinion was generally held—and the project of negotiating the adoption of western technology and science, a necessary component in the national project, and perhaps even to the very idea of ‘nation,’ without becoming assimilated to them.

Jambul Akkaziev offers an analysis of Karazin’s *On the Distant Confines*, looking in particular at how the novel works to construct a politically motivated image of the people and geography of the Caucasus. The article brings out the imperialist and Orientalist attitudes of the novel and seeks to situate them within the historical position of Russia’s imperialist project after its humiliation and defeat in the Crimean War and its general, ambivalent position with regard to Europe—for which Dostoevsky’s phrase—Europeans in Asia, Tartars in Europe—can serve as an emblem.

This book with presented here articles is an attempt to understand the core of confirmed or standardized social norms. Among the authors and editors are scholars with such various backgrounds as Turkish/French Gul Mete-Yuva; Hungarian/American Izabella Horvatt, who works in China; Indian/Brazilian Sudha Swarnakar, who graduated from a UK university; French Turkologist Paul Dumont; Korean specialist on American Studies Kun Lee; a Japanese expert on Russian literature Takayuki Yokota-Murakami, as well as scholars with strong inside views as Anvar Galejev, Didier Francfort, Aslan Mamedli, etc.

Rahilya Geybullayeva/Peter Orte
Editors

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Rahilya Geybullayeva
Editor, Head of Azerbaijan Comparative Literature
Association

Chapter 1

Ethnic Stereotypes and Image of a Nation in Literature

Circassians in Russian Sources

Aslan Mammadli (Azerbaijan)

Much has been written about the Circassians in Russian sources, probably more than of any other Caucasian people. Circassians have become the symbol of the Caucasus and Caucasians in Russian literature, which is covered with Caucasian glamour. Circassians fought to the finish with invaders. Some tribes, such as the Ubykhs, were wiped off the face of the earth. Some refused to lay down their arms and left for Turkey or for Arabic states. The history of the Circassians is full of tragedy. However, the tragedy paradoxically enough does not make one feel sorry for this nation. The greatness of the nation, unaware of betrayal, faintheartedness, cowardice, lies in this tragedy of fate. The history of the Circassians is a monument to the passionate desire to meet death with arms in hands.

In this study, only one source concerning the Circassians will be examined, the famous F.A. Brokhauz and I.A. Efron Encyclopedia. The article on the Circassians is located in the 38th-A volume of the Dictionary (St Petersburg, 1903); we have in view the edition of 43 volumes, the two last volumes being additional. As is well known, there is also an edition of half-volumes consisting of 86 volumes.

It should be mentioned from the very outset that in analyzing the article on the Circassians we would like to draw attention to the inconsistency between the historical relationship between Russians and Circassians and the character of a text's connotation. One would expect, due to the history of a centuries long, irreconcilable struggle between the Russians and Circassians, that this struggle should necessarily be unambiguously reflected in the Encyclopedia. Consequently, the spirit of the text ought to be a negative one. However, a simple linguistic analysis of the text reveals its positive connotation. In comparison, we might recall modern Russian discourse on Chechens, which has a frankly depressed character. The article forms a positive image, not only of the nation, but also of the dictionary's authors, who were able to overcome chauvinistic prejudices and write a text full of pathos.

Different tribes, whose relationship had yet to be established, have historically been referred to as Circassians. However, three nations, namely the Kabardinians, Adygheis and Circassians, are considered to be undoubtedly closely-

related. It seems to us that this is the same nation, but since different articles are dedicated to them in the encyclopedias, we have no choice but to call them 'closely-related.' Thus, the Soviet encyclopedia writes: "Adygeis (self-designation - adyge) - a nation in Adyg. AR (86,4 thousand people). 100 000 people (1979) in all in USSR. Language - adygeian" (24 p.); "Kabardinians (self-designation - adyge), - nation in Kab-Balk. ASSR (304 thousand people). 322 thousand people in all in USSR. Language - kabardinia-circassian" (517 p.); "Circassians (self-designation - adyge), a nation in Karachaevo-Circassian AR (34,4 thousand people); 46 thousand people in all in USSR. (1979). Live also in Turkey and other countries of the Middle East. Language - kabardinia-circassian" (1480 p.). There is also an article on the Adyges: "Adyges, the common name of numerous, formerly kindred tribes of the Northern Caucasus; they have been referred to as Circassians in European and Eastern literature since the Middle Ages. Contemporary Adygeis, Kabardinians and Circassians belong to A." (24 p.) (Виде Советский энциклопедический словарь, 1983.).

It is obvious that here it is a question of the same nation, having a common origin and language. Judging by the articles cited above, the nation's division into the Kabardinians, Adygeis and Circassians was artificial, possibly carried out with a political aim.

The beginning of the article from the Brockhauz and Efron Encyclopedia attracts attention: "Circassians – this is the name of a group of different, western mountain Caucasian nations, related in language and culture, occupying (before their expulsion from Russia) most of the Kabardinian flatness, a considerable part of both slopes of the Caucasiann mountain range, and the eastern shore of the Black Sea; that is, the whole southern part of present Kuban region and the western part of Terskiy region. Circassians are divided into three big groups: C. or Adyge, as they call themselves, Kabardinians and Abkhazians (the connection of the latter's language with the Circassian language, however, is not scientifically proved)" (38-A, 580 p.).

Interestingly, there is no mention of the Adygeis. On the other hand, Abkhazians are considered to be Circassians.

Also worthy of note is the statement, neutral from an ideological point of view, that the Circassians were evicted from Russia. It is clearly a question of the Circassians' native lands, their historical motherland, from which they were evicted. This is also confirmed by the author of the article: "C. had lived in almost the same places since ancient times: the first historical materials about them go back to VI cent. B.C." (p.580).

The article also mentions that "in antiquity, the Circassians' territory, excepting the western Caucasus, embraced the Crimean peninsula. In 1502, they still occupied the whole eastern shore of the Sea of Azov up until the Kimmerian Bosphorus, where they were forced out by the Russians and Tatars"(p.580).

In this study, we do not propose a thorough linguistic analysis of the entire article. Inasmuch as it is a question of revealing the positive connotation characteristic of this text, we will examine only those fragments which represent this connotation. The information on the history, life, and culture which has a neutral character will therefore not be analyzed.

“Their courage, dashing horsemanship, chivalry, magnanimity, and hospitality were as famous as the beauty and grace of their men and women” (p.580, 2nd column).

This sentence is unambiguous evidence of the Circassian’s image as a man possessing both inner and outer beauty in the consciousness of Russia. Dwelling on the Circassians’ appearance, the authors do not restrict themselves to pointing out their beauty; grace is especially mentioned. Starting from the point that the concept of “beauty”, being the most abstract designation of the Circassians’ outer attraction, involves all concrete qualities which sensuously manifest this abstract characteristic, then the mention of grace, at first glance, appears excessive. In fact, this word has a very important emotive function. Accompanying the common and abstract word *beauty*, the word *grace* becomes more expressive, and, implicitly, there are connotations of the singularity of this grace, its unordinariness, which is the reason why it is mentioned beside beauty, which turns out to be insufficient in the context.

Circassians have become famous since ancient times for their outstanding courage. Everybody knows that, and nobody will be surprised. But the Encyclopedia dwells upon ‘generosity’ as the most characteristic national feature of the Circassians. Let us pay attention to the fact that only seven features are indicated: courage, dashing horsemanship, chivalry, generosity, hospitality, beauty, grace. Four features (courage, chivalry, generosity, hospitality) may be attributed to particular qualities of moral character. The other three features, dashing horsemanship, beauty, and grace, should be referred to qualities of outer appearance.

Hence, generosity turns out to be one of the four typical features of the Circassians’ moral character. What, then, does generosity mean? Ushakov’s dictionary gives the following definition: “Generosity. The quality of character appearing in disinterested pliability, indulgence, absence of rancorousness, ability to sacrifice own interests” (Ушаков Д.Н.2001:120.).

It is necessary to mention that, in themselves, such features of the inner world as disinterested pliability, indulgence, ability to sacrifice own interests, absence of rancorousness, perfectly characterizing a person, are not something outstanding. However, in this regard, we should take into account two important circumstances. First of all, the matter concerns national features, not individuals. Secondly, it is the question of a militant people, highlanders, people who did not know anything but to wage war. The combination of bellicosity, extraordinary courage, strict observance of blood feud with indulgence, absence of rancorousness and disinterested pliability is exceptional and absolutely unusual.

Interestingly, courage and hospitality do not make a strong impression against the background of generosity. However, we should remember that Circassian courage is something remarkable. It has nothing to do with what is usually understood by 'military courage.' There was no despair, no recklessness in this courage. Circassian courage was the usual virtue in his perception, and herein lies the singularity of this virtue. Let us give an example from a book by S.Bronevski: "Courageous horsemen in Kabarda trained their horses to plunge headfirst from rocks and steep banks irrespective of their height. This reckless skill which jeopardizes the rider's and horse's life, often saves them from the risk of being captured by enemy in hot pursuit" (Новейшие географические и исторические известия о Кавказе.1825: 147). It is significant that this was written in a chapter named "Amusements". The perilous training of horses, threatening the horseman's life, is ordinary business.

Circassian hospitality is also not quite ordinary. Only Chechens could be compared with them. The prominent Russian scholar and public figure P.Q.Butkov wrote about the Chechens, that "they observe hospitality more strictly than other Caucasians" (Из архивных материалов П.Г.Буткова. 2001: 10)

Another remark on Circassian hospitality, belonging to the great A.S. Pushkin, deserves to be mentioned. He writes, in his comments to the "Caucasian Captive": "Circassians, as other savage peoples, differ from us in their hospitality. A guest becomes sacred person for them. To betray him or to not defend him is considered among them as the greatest disgrace. Kunak (that is, friend, old hat) is responsible for your security, and with him you can go deep into the midst of the Kabardinian mountains". (Пукин А.С.1976: 105) Pushkin connects this distinguishing mark of the Circassians, i.e. hospitality, which sets them apart from the Russians, with savagery.

It is necessary to add that the chivalrous quality of the national character, as it coincides somewhat with generosity, augments the expression of the dictionary entry. So, Ushakov's dictionary writes "Chivalry...3. figurative. Selflessness, generosity, nobleness in actions". (Ушаков Д.Н.2001: 127)

The Brockhaus and Efron Encyclopedia describes the appearance of the Circassians in the following way: "proper Circassians-adyges are slim and broad-shouldered. Their hairs, which are most often dark-brown, frame the face of a beautiful oval, with shining eyes, nearly always dark. Their appearance inspires dignity and arouses sympathy. They say with pride: "sse adighe – I am adyge" (Shantr)" (p. 581, 1st column). Considering the Circassians' dwellings, the Article's author notes that "stone buildings are infrequent and are only at the tops of mountains: the militant Circassian believes that seeking protection behind stone walls is shameful" (p. 581, 2nd column).

Thus, linguistic analysis of the Article on the Circassians from Brockhaus and Efron Encyclopedia emphasizes the following semes structuring the image of the Circassian in the Russian mind: "absence of fear", "courage", "determination",

“selflessness”, “generosity”, “nobleness”, “unselfishness”, “pliability”, “indulgence”, “placability”, “sacrificialness”, “cordiality”, “politeness”, “affability”, “arresting by accuracy of outlines”, “harmony”, “sympathy”, “spirituality”, “elegance”, “beauty of motions” and so on.

This semantic analysis could be further developed with reference to the Brockhaus and Efron Dictionary. But we think that the fore-going is enough. It is important to mention that the tonality of discourse in the article does not correspond to the destination of the encyclopedic source. The description in the sources of this kind should be neutral. In the Encyclopedia, it turns out to be stylistically elevated. The author writes that the Circassians arouse sympathy, and indeed, the article is written with sympathy. At the same time, it is unbiased. It is mentioned that the Circassians had lived in their lands since ancient times and were forcibly evicted. So, the singularity of the article becomes even more apparent in the amazing combination of its semantics and stylistics.

The article on the Circassians from the Brockhaus and Efron Encyclopedia could be considered as a perfect fragment of old-Russian, intelligent discourse on the Caucasus, for which a respectful and, moreover, anxious attitude towards everything significant in the political-cultural area of Russian world was characteristic.

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The phenomenon of German Nation in Thomas Mann's Essay "Germany and the Germans"

Nino Kvirikadze (Georgia)

Any scholar undertaking the task of putting Th. Mann's essay "Germany and the Germans" ("Deutschland und die Deutschen") into contemporary literary-critical circulation will inevitably find himself/herself confronted with certain difficulties. At least two differing styles of approach can be distinguished: on the one hand, some argue that classic literature has been thoroughly studied and that, for literary scholars, classical literary texts can only be of interest as past monuments of literary history. However, there is also a different approach from which I'll proceed in the present essay: even the short essay by a German literary classic, Th. Mann, is future-oriented contributing to the formation of the phenomena of borders, history, and nation; it is not a mere coincidence that this important work appeared at one of the crucial moments in German history – in 1945.

The essay opens somewhat paradoxically: "I've already been an American citizen for a few months now ..." [Mann Th., 1961: 303]. The entire essay, its pathos and content is directed against this proposition. The last line in the text contradicts the first one: "We all are in need of the mercy which is so vital for Germany today" [Mann Th., 1961: 326].

The author himself stands between these polar statements – with his German strangeness, curiosity, contempt for falsity, maximal sensitiveness and knowledge of the roots of German life in all its aspects.

The critique of ideology in contemporary literary criticism in general enables us to discuss Th. Mann's critical inheritance in the context of the current dialogue of cultures and literatures. Th. Mann's essay "Germany and the Germans," in the first place, aims at revealing the archetype of the German nation by researching the historical, philosophical and sociological reasons of the great national catastrophe – World War Two. The author classifies the stereotype of the German mentality not as critical but as artistic/imaginative vision. This trait of Th. Mann's character was rightly characterized by N. Vilmont as "Artist as Critic" [Vilmont N., 1961:621]. As controversial as the attitude to and the assessment of Th. Mann's essay is in literary criticism, it should be noted that the essay is written in publicist style and is marked with the author's firm determination to gain deep insight into the genesis and evolution of the German archetype. The terrible disaster the German nation went through is perceived by Th. Mann as a predetermined consequence which in its turn determined a new view of the world literary process and culture in general. The contradictory psychology of the German nation, the phenomenon of its mentality and behavior is defined by the author from the perspective of a comparative approach to other national cultures. The historical-cultural approach to this essay implies the complex analysis of the text,

i. e. treatment of the sociological, psychological, historical, cultural aspects of the essay in question, thereby enabling us to reveal the so-called “artistic/creative behavior of the author”. The cultural aspect of the essay, for instance, demonstrates the author’s attitude towards music and its negative, demonic impact on German nature. In this respect, Th. Mann’s understanding of the stereotype of the phenomenon of the nation seems to be in unison with Leo Tolstoy’s seminal thesis, formulated in his essay “On Art,” which argues that music exerts a negative influence on the individual. Th. Mann himself admitted Tolstoy’s influence upon his creativity. An excursus into the history of music is, to a certain extent, valid when it is concerned with the characteristics of musical genres, styles and instruments. The cultural aspect of the essay enables us to assess the author’s approach to the German “Faust Phenomenon” at the given stage of the literary process.

The German archetype – “the product of musical-German self-introversion” – is opposed to the phenomenon of freedom discussed by the author in personal and political terms. Th. Mann distinguishes between what he calls the notion of the “national” and “nationalistic; “ in other words, in his literary essay, in the form of the open dialogue with the reader, the writer lays the foundation for the restoration of the idea of the nation and provides, as a matter of fact, an historical outline of its evolution. Th. Mann – not as a literary critic but as an artist – understands the national idea as a systemized generalization of the national self-consciousness, which must be discussed in its connection with national literature and culture. Th. Mann articulates/explicates the most characteristic aspects of the national idea: the historical fate of the nation, its historic and cultural mission. Th. Mann underlines the actuality of the German problem, exploring the mystery of the nation which has enriched the world with so many beautiful masterpieces of art and literature and at the same time has become a fatal obstacle in the way of its development many times. Th. Mann points out that it is this terrible fate of Germany and the great catastrophe it underwent in the last decades of the 1st half of the 20th century that attracts general attention [Mann Th., 1961: 305]. The writer rightly considers that if the person is a born German, he is inevitably allied with the fortune of Germany; according to Mann, the desire to distance oneself in order to gain the perspective necessary for proper critical judgment is not the same as treachery. He also sounds fairly convincing when he argues that if an individual is really willing to tell the truth about his nation, this truth can be grasped only through achieving deep self-awareness.

Th. Mann also touches upon the problem of the relationship between Germany and other nations with an emphasis on the problem of “Eurocentrism”. Analyzing the controversial nature of German psychology, Th. Mann states that “the German’s nature combines in itself the need for the interrelation with the outer world and the fear of the world, cosmopolitanism and provincialism” [Mann Th., 1961: 305]. Drawing a parallel between the powerful German Empire and tiny Switzerland, Mann argues that Switzerland, a neutral, multilingual, and French-

influenced state, was, in fact, to a much greater extent “the world” than Germany, where the term “international” has long since become an ... epithet. Th. Mann tracks down the reason for this in the originality of the German mentality and spiritual disposition – the German estrangement from the world, keeping distant from worldwide concerns. This distancing acquires a new nationalistic form. The writer describes this phenomenon as contemporary “German provincial cosmopolitanism,” which is characterized by a kind of “demonism” [Mann Th., 1961: 306].

Whatever the subject-matter of his writings might be, Th. Mann’s opinions and ideas are projected not only onto his past artistic experience but onto the future as well. The German world as a macrocosm – is perceived through the prism of the microcosm – the city of Lübeck. Lübeck is a miniature of Germany with its provinciality, its *bürger* world, and the decline of this world. In other words, the roots of the German tragedy – having reached its climax in the year 1945 – go as far back as the epoch of the decline and decay of the *bürger* world. This all-embracing corruption, and the objection to it, comes from Lübeck. In Th. Mann’s perception, Lübeck bears the unmistakable sign of the medieval gothic, not only as expressed in the architecture of towers and castles or in picturesque *bürger* houses, but also in the very atmosphere of the city, where there can be felt something very similar to the spiritual disposition of the people who lived in the city in the final decades of the 15th century, the era of the “hysterical ending of the medieval ages” [Mann Th., 1961: 307]. The writer comes to this kind of conclusion through his own early life experience gained in the city of Lübeck from the inside.

Thomas Mann is trying to make the reader feel the mysterious way in which the German national character is allied with demonism; the writer admits he has grasped this alliance through his own innermost experience. Considering the devil (devil of Luther, devil of “Faust”) to be highly/specifically German figure, Mann argues the time has come to look at Germany from this angle of vision, i. e. from the perspective of the hero – a solitary thinker (Faust) who makes a pact with the Devil in exchange for knowledge and all worldly pleasures: “And this devil of Luther, the devil of Faust, seems to me a very German figure; alliance with him, the pact with the demon in order to temporarily gain all the treasure and power of the world in exchange for salvation, has always been close to the German soul” [Mann Th., 1961: 308-309].

To investigate the issue of the German national character in connection with music, Mann states that it is by mistake that neither the legend nor the poem ally Faust with music. In Th. Mann’s opinion, Faust must have been a musician as far as music is “the sphere of the demonic ... Christian art with the mark of negation ... the most passionate of all arts, abstract and mystical” [Mann Th., 1961: 308-309].

Thus, Faust, as an embodiment of the German spirit, must be musical because the German’s attitude to the world is abstract, i. e. musical. The “depth” of the German spirit, Th. Mann argues, lies in its musicality, “in what is called its

self-awareness and introversion, in other words, in the division of the human energy into dual elements – abstract-speculative and social-political with the total predominance of the first one over the latter” [Mann Th., 1961: 309].

Th. Mann allies the grandiose figure of Martin Luther with the musical nature of the German spirit. Luther himself, as an embodiment of the German soul, was extraordinarily musical. Without denying Luther’s important place in the historical development of Germany, Th. Mann simultaneously criticizes him. The writer admits that Luther was a great and specifically German man who saved Christianity by perceiving it with naïve seriousness in the epoch when it was no longer taken seriously anywhere else. However, Th. Mann (belonging to the Lutheran part of the German population) “points out with great preciseness of historical thinking the negative role the Reformation, Martin Luther and the Lutheran Church have played in the life of the German nation” [Vilmont N., 1961: 625].

“Martin Luther”, Th. Mann points out, “was a champion of and fighter for freedom in a peculiarly German manner as far as he had no idea of what freedom is. I mean here not the freedom of a Christian but political freedom of a citizen” [Mann Th., 1961. p.311]. Th. Mann does not approve of Luther’s negative attitude towards the people and his hatred for “the peasants’ war which was religious in nature, though, had it been victorious, the history of Germany would have taken a different, much happier turn” [Mann Th., 1961: 312]. As N. Vilmont puts it, in this sense Luther, a preacher of the boundless freedom of the conscience, was at the same time “a dangerous implementer of the notorious German inner freedom/liberty under the protection of reactionary authorities, and by doing so, he contributed to the development of the law-obedient, gloomy, reactionary democracy [Vilmont N., 1961: 656]; without the support of this kind of democracy, neither Wilhelm II nor Hitler could even dream of their expansive politics.

Analyzing and severely criticizing the remote and recent past of Germany, Th. Mann states that in Germany there has never been a revolution, and Germany did not know how to ally the notion of the “nation” with that of the “freedom”. In Mann’s opinion, it is misleading to treat the Germans as a nation even if they themselves and others as well adhere to this opinion [Mann Th., 1961: 315]. Noting that the German character is dissociated from politics, is not capable of accepting it and that the masses of the German people do not have any stable traditions of political struggle, the writer sees the historical expression of this postulate in that all German revolutions have been a failure: “1525 revolt, 1813 movement, the revolution of the year 1848, which was defeated because of political helplessness and the weakness of the German bürgerers and, finally, the revolution of 1918” [Mann Th., 1961: 317]. The national-democratic way of uniting the nation, so common in Europe, was impossible in Germany (Bismarck’s empire had nothing in common with democracy and hence, with the nation in the democratic sense of this word), and Germany was united from above, in an undemocratic way. In Th. Mann’s opinion, this very fact predetermined the further development of German

history: "Born in wars, the dishonorable German empire could only be a military state. It lived as such and it is dying as such now" [Mann Th., 1961: 317].

Discussing the problem of "Eurocentrism," the author refers to Goethe and his objections to the notion of "Europeanization". The essence of the phenomenon of Goethe, Th. Mann points out, is that he was ready to gladly accept anything that was on a wide-scale and great: the idea of transcending national boundaries, ideas of the "World German" and world literature [Mann Th., 1961: 316]. Talking about the opposition between the public/people's force and civilization, in the antithesis of "Luther-Erasmus", the writer underlines that Goethe managed to overcome these contradictions and to reconcile them. According to Mann, Goethe "embodied in himself civilized power, public force, urban demonism, spirit and body at the same time, in other words – art ... Due to him, Germany took an enormous step forward in the sphere of human culture" [Mann Th., 1961: 310]. Th. Mann notices the solitude of this great man in the Germany of his time exalted with the patriotic-liberation movement, and his negative attitude towards the war against Napoleon – in a word, his negative assessment of the movement, in which he detects barbaric elements, giving rise in him to the sense of contempt; Mann also pays attention to Goethe's negative position regarding political Protestantism and its hesitant, indecisive public democracy. Goethe, for whom the key notions were culture and barbarism, by the will of fate belonged "to the nation which turns the idea of freedom into barbarism because it is directed against the outer world, against Europe, against culture" [Mann Th., 1961: 310].

Touching upon the above-mentioned negative attitude of the great thinker towards political Protestantism, Th. Mann draws the reader's attention to the fact that this position was interpreted by the whole nation, and especially by its ideological leaders, the German bürger, as a confirmation and further elaboration of the Lutheran understanding of spiritual and political freedom, preventing the political element from becoming an inseparable ingredient of the German understanding of culture. As a matter of fact, Th. Mann raises the problem of the great man's influence upon the self-awareness of the nation, whether he determines the national character, exerting a formative influence on it, or whether is himself an embodiment of the national character – Th. Mann raises this problem without suggesting any solution to it.

As far as the issue of the "World German" is concerned, Th. Mann is in complete agreement with Goethe: "Being an American, I am a world citizen, and the world citizen is every German, the reasons for whose shyness and self-consciousness in relation to the outer world must be looked for either in arrogant self-awareness and self-assessment or in an innate provincialism – a kind of national complex of inferiority, or perhaps in both" [Mann Th., 1961: 304].

According to Mann, the manifestation of German "Innerlichkeit" – a beautiful trait of German nature – is German romanticism, which is also viewed by him in the context of the phenomenon of the German nation. Th. Mann points out that

the achievements of the German romantic counter-revolution are invaluable in terms of the history of spiritual life; German romanticism, as an embodiment of the German spirit and the German romantic revolt, gave to the European mind a deeply vital impulse, though it did not take any useful lessons or truths from European democracy. Romantic Germany appeared before the eyes of the world as a powerful formation making real politics, as a citadel of Bismarckism, as a force which had produced a seemingly healthy and powerful German empire. However, as the author regretfully admits, German romanticism due to its dual nature (on the one hand, its sublimation of the mundane over the abstract and moral, and on the other, its longing for death) descended to the pitiful state of the crowd, the state of Hitler, and “degenerated into the hysterical barbarism, the insanity of Nazism and the thirst for bloodshed, and now has reached its ending in the national catastrophe, in the unprecedented physical and psychic collapse” [Mann Th., 1961: 324].

Th. Mann critically assesses the spiritual and mental disposition of the Germany of his times. He is negatively disposed to the fact that the Germans’ innate cosmopolitanism, as a spiritual attribute of the ancient super-national state, has turned toward the inclination to European hegemony, and more than that, world hegemony; in other words, among Germans, this virtue has turned into a vice. The writer regretfully states that this cosmopolitanism has mutated into its opposite – dangerous nationalism and imperialism; the Germans displaced nationalism with something more modern, the slogan of racism, which led the country to the most terrible catastrophe possible [Mann Th., 1961: 320].

Exploring the phenomenon of the German nation, and thus giving an account of the history of German “Innerlichkeit”, the author protests against the mechanical division of Germany into “vicious”/“evil” and “virtuous”/“good”. He argues that German Fascism “originates from deep historical reasons and thus, its complete elimination is by no means an easy task” [Motileva T., 1976: 477]. “Evil Germany is the same as the “good” Germany having taken the wrong path and fallen into trouble, guilty of numerous crimes, now facing catastrophe ... Nothing I have told you or have tried to explain comes out of bookish coldness, estrangement, impartiality; all this lives inside me, I experience all this myself” [Mann Th., 1961: 325].

At the end Th. Mann hopefully declares that the elimination of Nazism will open new perspectives to world social reform (world economy, the abolishment of political borders), and will contribute to the further development of Germany because, in his mind “all this social humanism, far surpassing the boundaries of the bourgeoisie democracy..” cannot be “alien and hostile to German nature” [Mann Th., 1961: 326].

As a critic Th. Mann is controversial, as an artist – he is a thinker of the future, a predictor of the German catastrophe and of the sufferings of the nation which directs the idea of freedom against the outer world, against Europe and cul-

ture. Thus Th. Mann rejects the credo of nationalism which, seeking enemies, destroys its own culture.

Th. Mann raised the crucial issues regarding the formation of national self-awareness in the transitive phase of history, the issues of non-literary character. The author sets as his primary task to seek the ways of overcoming the crisis, to help Germany out of the crisis. The ingredients/constituents of this problem established firmly in the German consciousness after the death of the writer revealing itself in the doctrine of polycentrism, the possibility of the dialogue between different cultures and literatures, was symbolically formulated in the year of the re-union of Germany.

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Turks or Jews?

Gönül Bakay (Turkey)

The aim of this paper is to demonstrate that, although France and England are miles apart, and two different countries, when it comes to the depiction of Turks and Jews in literature, they use similar stereotypical images.

The image of the Turk was used very frequently in the literature of 16 th and 17 th century France and England. Sulieman the Magnificent's conquest of European lands up to the gates of Vienna led to the development of an intense fear of the Turks in Middle Europe, a fear in which they appeared as excellent soldiers but pitiless barbarians and ruthless human beings. Young children would be put to bed by their parents praying to God that he would protect them from the devil and the Turks. The portrayal of Turks in these stereotypical images is particularly apparent in the works of Shakespeare and Christopher Marlowe.

One of the most common characteristics attributed to the Turks is their skill in fighting.

In Shakespeare's "Othello" the Senator observes:

"We must not think the Turk is so unskillful, "To leave that latest, that concerns him most" (35)

Othello states that internal division and conflict were the reasons for the Turkish success against the Christians. Othello cries. "Are we turned Turks and do to ourselves that / Which Heaven hath forbid the Ottomites."(2, 3 172)

Lastly Othello mentions the Turks at the end of the play with the words:

"And say in Aleppo once. Where a malignant and turbaned Turk beat a Venetian

And traduced the state

I took by the throat the circumcised dog and smote him thus" (5, 2, 348)

Many books refer to the proud nature of Turks .Turks cannot bear to be ill treated by others.

In Marlowe's "Tambourlaine", Tambourlaine knows that the thing that will touch the Turk most will be to humiliate him in front of his enemies. Thus, after capturing Bejazet, he cries:

"Stoop villain stoop. For so he bids / That may command thee piecemeal to be thorn"

Bejazet cannot accept such ill treatment from others, and thus he kills himself by banging his head on the rails.

In Marlowe's "Tambourlaine" part I, the Turks' proud nature and belief in their fighting power is stressed: Bajazet observes: "You know our army is invincible;

As many circumcised Turks we have, and warlike hands of Christians reined

As hath the ocean or the terrene sea. “ (III, I, 7-10)

Turks are referred to by Shakespeare as the adversaries of Christians and as among the forces that are in conflict with Christians.

In “Henry IV, PART II”, Henry IV, addressing his brothers, says one should be aware that there is a marked difference between the English and Turkish courts; in contrast to the disorder and barbarity of the Turkish courts, in the English courts, order and civility reigns.:

Brothers, you mix your sadness with some fear:

This is the English, not the Turkish court;

Not Amurath an Amurath succeeds.

But Harry. (V, II, 46-49)

The Elizabethans described the Turks as the other, as a potential danger to Europe and as excellent, fearless soldiers. Bacon described the Turks and the Ottoman state with the words. “A cruel tyranny, bathed in the blood of their emperors upon every succession, a heap of vassals and slaves, and nobles, no gentleman no freemen, no inheritance of land, no strip of ancient families” (Artemel, 16) Bacon, Works ed. VII, 22)

In French literature, likewise, there is a constant reference to the Turks as excellent soldiers, fearless but without mercy.

In Montaigne’s essay “Of Pedantry,” he draws attention to the popularity of Turks on the battlefield.: “ Examples have demonstrated to us, that in military affairs, and all others of the like active nature, the study of the sciences more often softens than fortifies and excites them. The most potent empire that appears in the world today is that of the Turks. A people equally inured to the estimation of arms and to the contempt of letters.”

Another important reference to Turks in both English and French literature is to their religion. Often Mohammed is referred to as an impostor and infidel. Moliere, in the 17 th century, makes fun of the religious ceremonies of the Turks. In “The Would be Gentleman,” the ennobling ceremony of M. Jourdain draws attention to the Moslem form of prayer and rituals in a mocking way. The Turks spread their carpets on the floor and kneel on them. There is ridicule of the Turkish language also, which sounds like mumbo-jumbo to the ears of the French people. Another reference to the destructive nature of the Turks appears in Victor Hugo’s *The Hunchback of Notre Dame*. He observes. “If you want to destroy the written word, you only need a torch and a Turk” (3)

The image of the Jew as a cunning figure, who practices usury has also been used by both French and English authors. Shakespeare, in “The Merchant of Venice,” and Marlowe in “The Jew of Malta,” depict the Jew with the stereotypical characteristics of stinginess, usury, cleverness and lack of pity in money matters.

In Shakespeare’s “The Merchant of Venice,” Shylock is pitiless when it comes to money matters. His device of making a deal with a pound of flesh to be