

“Readings” of N. V. Gogol`s Compassion by Turkish Novelist Alev Alatli

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Abstract

As a result of the evolutions one of the founding fathers of the 19th century Russian literature Nikolay Vasilyevich Gogol experienced in his thought, 'a few Gogol views' have been formed in the history of Russian literature according to both Western specialists and native Russian researchers. As Gogol is known more for his contribution to critical realism in Russian literature, the deep and vast allusions to layers of meaning in the plots of his works under the influence of despotism at that period make Gogol's works today much more valuable.

N. V. Gogol's allusions of 'vastness and deepness' had quite different reflections on man's search for his interpretation and reading, and this difference has been keeping on widening his great diversity of understanding.

Alev Alatli shared the Gogol's readings with her readers in the novel “Not Enlightenment, Compassion! / Aydınlanma Değil, Merhamet!” with its unique plot and style, the first book of this series consisting of four volumes whose main title Following Gogol/Gogol'ün İzinden' is given by her in the year 2003.

In the novel the title 'Compassion' is preferred to 'Enlightenment', in pursuit of Gogol's readings after 151 years of his death by Alev Alatli, a highly cultured intellectual; her perceptions of him and the actions triggered by this perceptions is the purpose of this presentation on the basis of the aforementioned work.

Keywords: *Gogol's compassion; perception by Russian and Turkish writers; cultural diversities; “Readings” of N. V. Gogol's Compassion; Alev Alatli*

JEL Classification Codes: *I20*

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Introduction

19th century is named a “Golden Era” of the whole history of Russian Literature. A. S. Pushkin (1799-1837) and N. V. Gogol (1809-1852), together with other writers, are the pioneers of this so called “Golden Era”.

With his works, which constitute the classic period of Russian Literature, together with Slavophil writers like Pogodin, Aksakov...; Revolutionaries like Belinski, Gertsen, Katkov and Bakunin, as well as Pro-Western writers during 1830-40 time period are considered to found the “Purgatory” layer in the commendation/satire genres.

Actually, this so called “Purgatory” position, which is assigned to Gogol, does not conform to the ideas of Slavophile and Pro-Western writers which shaped the intellectual life of 19th century Russia, suprising the adepts of the above mentioned ideologies with its absence of any kinds of “ism”-s while putting forward the “human” centered genre.

The Gogol`s perception of a man has not been understood fully and properly by the Nature Philosophers of 1820`s, nor by adepts of Philosophy of History, which prevailed by the end of 1940`s. Some of European biography writers and 20 century Russian writer - V. Nabokov, indicate the novelties (Nabokov 2001: 131-133) in 19th century Russian novel, brought by Pushkin, and say the following regarding Gogol: “... Laconic, vivid poetic reality brought by Pushkin from one side... From the other side - Gogol and deformed, fantastic, satirical, gloomy reality... ” (Troyat 2000: 461). According to Nabokov, the dominant leitmotif put by Gogol in Russian Literature was only “ Darkness” (Nabokov 2001: 131-134).

In perception of classic period Russian Literature in Turkey, which fell behind Europe (Meriç 1998: 224), Gogol has not been sufficiently studied because of instrumentalization (Hikmet 1987: 301; Alatlı 2003: 190) within the context of cyclic criticism and has been “ read” in a one-way manner and this is the reason why alternative sides of his novels were not deliberated. The break point in such kind of “instumentalized” reading of Gogol in Turkey is the novel of Alev Alatlı named “*Not Enlightenment, Compassion!*” (Alatlı 2003), containing the sub chapter - “Following Gogol”, which was written in 2003, being the first volume of the four volume book.

Before dealing with Gogol`s understanding of compassion and re-

interpreting it, some phenomenon and facts sustaining the process of compassion in Gogol's writings should be examined.

2. The roots of Gogol's compassion and the spheres of its manifestation

Within the context of world literature Gogol has been continuously compared (Dostoyevsky: "We all come from Gogol's *Overcoat* /*Пальто (Palto)*"...etc.) with different writers which he was influenced by or the ones that he had influenced. Whereas Gogol differs by some aspects (moderation, factuality) from the understanding of such concepts as "human", "history", "civilization" which prevailed in 19th century's Russian Literature and which started with Pushkin.

It is obvious that understanding of the Russian Spirit would be incomplete and insufficient without knowing Gogol as he is the writer who liberated the Russian Literature from the influence of Pushkin's Shakespeare like perfectionist poetry and created the fundament for the Dostoyevsky type of writing (especially *Poor Folk/Бедные люди (Bedniyi Lyudi)*) [Meriç 1998: 226]. Gogol is the initiator of Dostoyevsky's painful fluttering who imposed the different mission to the literature (Alatlı 2003: 184) by directing towards the ideology and religious orientation. It is possible to see it in the notional background of the environment that Gogol grew up in. For he himself, would say afterwards: "...I decided this to happen so when I was only twelve years old".

Gogol expresses this kind of different mission of his in the letter sent to Jukovsky on January 10, 1848: "...Artistry!... From the day we met with each other, everything has become secondary... It was the most important thing that I have ever come across with. It had become the goal of my life...For literature was the duty in itself for me". In his work named *Portrait/Портрет (Portret)* Gogol indicates the motives of a "bitter, sorrowful man" which would frame the poetics and mission of literature in his future writings in such a manner: "Sublime Art has come down to earth for creativity, for easing the pain of those who suffer and for their reconciliation" and as such, has defined the mission of his artistry (Sokolov 2003: 180-186).

While from mental and cultural aspects the characters of Pushkin's and his followers works are in conformity with the spirit of the era they live in, Gogol's novel characters are rather indifferent to the intellectual trends of the era they live in (Pospelov 1995: 125). Gogol grounds this circumstance in such a way in the

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letter written to Annenkov: "...I do not join any of the ideas which prevail in our time and century for all of them are illusions" (Sokolov 2003: 45).

As Zenkovskiy mentions: "Referring to this point, it would be extremely wrong to qualify Gogol as indifferent to the era he lived in and to its quests" (Zenkovsky 1997: 87). For Gogol's "blindness" and indifference was against the ideas of Belinsky, Gertsen, Bakunin, Katkov and other revolutionary agitators of 1830-40's who used to be engaged in social and political issues, debating on modern philosophical problems enthusiastically and who were the "smart" intellectuals described in Gogol's *Overcoat /Пальто (Palto)* – judges, scientists and writers, those, who were against the modest life style, those who denied the helpless "the most important treasure" – compassion.

Such type of conscious "deafness" of Gogol towards his era has motivated him to directing his attention to the disbelief and sorrows of the ordinary men. He tries to come up with oppressed characters and impose an Orthodox understanding of conscience ways of salvation rather than applying his humorous critical projections and therefore, gives a direction to his era's spirit. Compassion constitutes one of the most important principles of such kind of salvation and even the most important one.

His phenomenon of "compassion" has become the motif processed by the writers that bothered him but, in any case, their understanding of compassion does not go beyond the level of "sympathy, pity". Gogol's compassion is all-encompassing. By dealing with ordinary men's tragedies and criticizing them, he does not picture them as evil and fatal, for his compassion focuses on "understanding" of those men and aims the creation of feelings of "intimacy", and deep empathy. For instance, in his novel *Overcoat /Пальто (Palto)*, ending with the tragic death of Akaky Akakiyevich, who had an overcoat like approach to life with no actual purpose, reminds us A. Chehov's novel *The Little Trilogy: Gooseberries /Крыжовник (Kryzhovnik)* main character Nikolay Ivanov, who was an ordinary clerk. Ivanovich too decides to run a farm so that cultivating and consuming grapes has become the goal of his life. He is not interested with anything else. However Gogol, unlike Chehov, does not condemn (Süer 2006: 55) the main character of his novel *Overcoat /Пальто (Palto)* because of the absence of his life's goal, the author feels intrinsically pity and proximity towards the character.

According to the author, the basic domain, which the feelings of

“understanding” and “pity” take nourishment from, is the spiritual life. Gogol deemed the idea of philosophy as the way of salvation for people inappropriate. This, in fact, will be the reason for accusing him of Prophecy (great artificers were often called such kind of attribute in Russia) [Lunacharsky 1998:109]. So he believes that: “...the aim of poetry and philosophy is not the search of absolute truth but the contrary, helping people in seeing the obvious which they have difficulties to see openly (Linkov 2002: 115) and thus, turning them to the right way”. For Gogol “...was the one who foresaw intellects and minds possibility of turning into evil rather than bringing good and accordingly, has become one of the first writers who indicated to the traps of civilization starting with European Enlightenment” (Alatlı 2006: 178). According to Gogol, it is impossible to speak of progress, notion and human values in regarding those places, in which there is no striving for truth. In this context he “...does not bring together the characters of his novels but the contrary, he completes them with the notion of his own understanding of truth” (Pospelov 1995: 128).

This kind of integrity is the typical characteristics of all Gogol’s writings. Because the highlights, constituting this central idea had not (or could not) been perceived properly by the contemporary critics and because of their accusations Gogol had to confess that he had been misunderstood in all of his works and, first of all, his novel named *Inspector/ Ревизор (Revizor)* (Troyat 2000: 219) (like the individuals crush and the pity they awake and which remind of Akaky Akakiyevich Bashmakin (means clog in old Russian) in *Overcoat/Пальто (Palto)*; Again, Gogol’s specification regarding *Inspector* in his *Writers Confessions* “...bringing together all of injustice and the pity it creates in men...”; Pushkin’s specification regarding *Masters of Old Times* in *Sovremennik*: “...your humorous story besides the tears of compassion...”; In *Dead Souls/Мёртвые души (Mertviyi Dushi)*: lack of conscience and cruelty which trades on dead ones...). The writer clarifies this state in such a manner in the letter written to Smirnov: “...These kinds of misunderstandings arose such suspicions, the impacts that hit me were so crude that they used to hurt me from the very sensitive and tender part of me which is my self-conscience. I used to be surprised to those ones which don't even think about this sensitivity of mine. They were penetrating my soul and wearing it out... I could not stand it any more...” (Sokolov 2003: 377-378)

In the letter written to Pushkin in 1841 but hidden in his drawer he says: “... I want to run away! But God knows where?...!” and also would write to

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Schepkin on 29 April 1836: '...It is pitty that I, who loves people like his own brothers is being treated with malice and hate!...' " so consequently, he would immigrate to Europe and would spend there his 12 years out of 43 year life.

His novel called *Dead Souls/Мёртвые души (Mertviyi Dushi)*, which was completed in Europe and published in Russia would have a great resonance just like his early works. Before the publishing as a book, this novel had caused a big rivalry between Slavophile Pogodin and Pro-Western Belinsky. Both of the above mentioned critics intended to publish one section of the novel in their journals first (Troyat 2000: 265). The above mentioned literature critics intention was the collection of as many readers for their journals as possible. As for Gogol, the aim was in the pursuit of the repressed souls who were not shown real regret and pity (Troyat 2000: 400). Gogol's three volume novels' first volume describes "Hell", the second one "Purgatory" and the third one "Heaven". Gogol was not sure that his contemporary intellectuals would be able to understand the work of such a broad variety (Troyat 2000: 309).

Gogol would turn the *Collected Parts of My Correspondences With Friends* to an object of attacks for his contemporary writers and critics again (Kotova, Polyakova 1953: 219-230), which was published in 1864. The critics qualified his work as the one which did not correspond to the "spirit of time". In his *Dairy of a Madman* the character says this regarding the attack which would take place in future with the manner of an oracle: "...What did I do to them? Why do they torture me? What do they want from me? There is nothing left that I can give to them! ". By doing so, he condemns them and plans to quit Russia once more.

Gogol specifies the necessity of his separation from Russia in the letter written to Mrs. Smirnova, for as he does not do so: "...he would not be able to write his novel *Dead Souls/Мёртвые души (Mertviyi Dushi)*, which is a God's command for him". He is sure that he needs a quiet place to finish his work, and that quiet place for him is sometimes Europe, sometimes Holy City. He goes to Jerusalem as a pilgrim. By his returning the writer would endeavor the explanation of conscience to the people who become shallow spiritually day by day, he would write "transformation" which took place in Chichikov's soul. Gogol, who hoped to find deep spirituality in the Holy City and could not find it as a matter of fact. He finished the second volume of *Dead Souls/Мёртвые души (Mertviyi Dushi)* in the room allocated to him in the house of Kont Alexander

Pavlovich Tolstoy where he wrote the following: "...Even if the writings will not serve evil and either will not direct men to good, I will throw my work into the fire, the work which I consider a goal of my existence and will starve to death in terrible pain" (Alatlı 2006: 179).

Gogol, who avoided the subject directed compassion in his works, together with characters like Bashmakin, Afanasy Ivanovich...which he made objects of compassion, has become an object of compassion for conscience tame himself and would give birth to a "new feature of a Russian Novel: compassion!" with his own death (Meriç 1998: 228).

3. "Re-Interpreting" of N.V. Gogol's Compassion and Openings by Alev Alatlı

Alatlı's novel *'Not Enlightenment, Compassion!'* deals with one's of its main figure's travel to Russia whose purpose is to help Guloya (Alatlı 2006: 176) from Istanbul reconcile with the 'nullity' which was nullified by a signature by her spouse, Aytunch, in the marriage office (Alatlı 2003: 92-94).

Here compassion is being preferred to the enlightenment. The novel could be the endeavor for author's justification of "pity" which is one of the denotations of "compassion" creating the positive disposition towards this word in readers. It begins with the tragic scene showing Gogol face to face with his death and foreign doctors, trying to heal him with inhuman methods which would have no positive influence on the patient. The fact that doctors are foreigners makes compassion more meaningful for "natives" while turning the representatives of enlightenment into "others" implicitly.

The novel consists of seventeen chapters and is given the name of the second chapter. Gogol's biographical traces prevail in the first chapter while the following chapters are being expanded in different themes. Its motive could be seen in the definition of Aleksy which is given in the beginning of the novel: "...What Gogol is in writing, Ivanov in painting, Kireyevski in philosophy, Novikov in Russian thought, the same is Aleksy Kristovich Zelinsky" (Alatlı 2003: 24). The writer insinuates the fact that Aleksy is a mental "follower" of Gogol and his live projection during the whole novel to the reader. Transmission of Gogol's intellectual legacy to Aleksy, living in nowadays Russia makes the novel more vigorous and convincing. In the first part of the novel, after the death of Gogol, his intellectual-spiritual successor Aleksy's "walking through fire" (suicide) on April 1990 – as God is fire and man is steel (Alatlı 2003: 27), is constructing the

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semantic frame of the following chapters contents.

In this context, within the mission of literature didactic, elucidative, interrogative changes are being imposed (Alatlı 2003: 73). In the following chapters the individual, which stands against the tendency of exclusion of moral quests from life which started from Peter the Great but at the same time, aware of death as of a *truth/pravda* is being centered (Alatlı 2003: 161).

The protectors of this *Truth/Pravda* react in different manners when this very truth is being violated. Aleksy describes this in such a form: "...We call them Staroveri... The ones who were left outside the Russian Orthodox Church, i.e. *Old Believers*. Those people have walked through the fire in order to protest the reforms of the church" (Alatlı 2003: 81).

In the first chapter of the novel, the first narrator and character at the same time – Guloya (writer) meets Soljenitsin and Russian American writer Vladimir Nabokov's son during Aleksy's funeral. Nabokov's son's Freudist inferences show Guloya that Russian "intellectual" living in the West is being alienated from the supreme goals of "natives" and is not able to understand them. Guloya transfers to the readers the fact that those like Vladimir Nabokov would not be able to activate the compassion of hopeless humanity, for the ones like Nabokov, while humanity struggling in the World War II, were sitting in their homes writing works the subject of which was homosexual tendencies like *Lolita*. According to Guloya, the first condition for internalization of compassion is the feeling of love. And it also requires comprehension, for the comprehension could be achieved with restraint and fasting (Alatlı 2003: 87).

In other chapters of the novel Altali presents the human drama by showing it on the examples of the real Russian individuals. The spaces in which these kinds of dramas take place are various. These are the ones in epoch of Russian Queens, the time of Voltaire and Denis Diderot enlightenments, the "native" ones which present the alternative type of thinking like Novikov, Skovoroda, Radishchyeve, being sent to Siberia's icy death deserts (Alatlı 2003: 351, 473, 483); During Soviet era: Soljenitsin, Mihail Dimitriyevich, Tuleyev, Aleksander Men and millions like them who were sent to Vortuga Vorgu's, Shushenskaya's and Abakan's (Alatlı 2003: 341-353), dealing with inhuman life conditions in those places; And also, in the first years after the disintegration of Soviet Union, commoditization of Russian women and their imprisonment in places like Haifa in Israel, Rome in Italy, Belgrade in Serbia and eventually in

region Laleli in Istanbul (Alatlı 2003: 419-422).

Alatlı-Guloya, shortly after the hunger strike against the commoditization of humanity and Gogol's Christianity based catharsis emphasizes implicitly the fact that Aleksy walked through the fire and this kind of religious tradition is still actual in nowadays Russia. Despite of the fact, that, Dostoyevsky mentioned the following: "Gogol's Christianity is not a Christianity at all" (Dostoyevsky 1971: 303), Gogol believes that everything necessary for mankind's salvation is given in Christian faith (Linkov 2002: 13). From the followers of Gogol, the mother of Aleksy – Dr. Zelenskaya's expressions: "Founding out that the one is not even being a Christian, especially emphasizes the modern split in compassion's line, which comes from Gogol's understanding of Christian compassion."

Guloya would understand Woessental's lies which actually very well fit with reality who presented them as factual ones (Alatlı 2003: 400, 415). Wiessental was the one who investigated the cases of Jewish genocide during the World War II; Guloya felt deep pity towards the Russian people who were under the constant suffering and misery trying to achieve their awakening and showed a compassion towards them as one who was in search of Thruth/Pravda; And would renew the ripped tie of heaven after Peter the Great (1695-1725) who claimed that "I am the God!" (Alatlı 2003: 350-353; Alatlı 2006: 177) and "would light the fire of love, excellency and morality in ice deserts again" (Alatlı 2003: 138) as he draws his attention on the awakening of native Truth/правда seekers. Anna Politkovskaya with her Caucasia related writings (Alatlı 2003: 92-94), Rimsky-Korsakov with his melodies, being a spiritual twin of Alexander Soljenitsin, Vladimir Beski's songwriting (Alatlı 2003: 436), Chotinenko who would make a "Muslim movie", Sergey Bodrov with his film named "Caucasian Hostage" (Alatlı 2003: 437-439), Dostoyevsky's *Poor Folk/Бедные люди (Bedniyi Lyudi)* and his prophesys (Alatlı 2003: 451); Georgian Katso (the expression in the novel is wrong, Katsi is the right form, for Katso - "o" is the addressing particle, i.u.) with his compassion towards the oppressed even in the ice desert (Alatlı 2003: 92-94), Anna Ahmatova in *All Ways of the Land* with reference to search for Thruth/Pravda are the ones who try to be the holders of this fire.

The life "adventures" of these Truth holders, is proceeded in the novel. These are the ones which accept freedom as a highest value in life but eventually

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wring it in favor of evil, creating the world of criminal mentalliyu - 'Blatnoy mir' with its 'vori v zakone' (*legal thieves* – criminal authorities) and all this causing millions of Russian suffer and starve to death. The enthusiasm of descendants of Romanov like Aleksy who try to resist such kinds of social evil with their “protective” responsibilities is shown explicitly as well.

Such kind of resistance goes through various processes in Aleksy. Sometimes he comes to the position like: “This is it!” leaving his Self in to the depth of “West, Soviet and Russian” identities (Alatlı 2006: 176). This type of “falling” was the result of the pamphlet written by his uncle, Father Mihail Dimitriyovich, who was deported to Siberia.

The letter concerns the booklet of Jesus Christ which was found in Ladak city of Tibet by Russian explorer Nikolos Notovich. The booklet describes the years of Christ from 13 to 30 and was called *The Lost Years of Jesus*. It is written in the booklet that the early Christianity does not conform to the modern Christianity, the evidence of which is in hands of the Catholic Church as they hide the truth from the rest of the world deliberately (Alatlı 2003: 143).

The human's passive role as of an ordinary object in the era of technologies in the modern life brought by enlightenment does not coincide with the notion of human as a center of the universe which prevails in the plot of a novel. During his trip to Russia Guloya meets with an American scientist of comparative cultural studies doctor, Theresa Kombat, whose boyfriend was Aleksy. Especially after Aleksy's uncles letter on Christianity they could find common points on issues like changes in human and sorrows that he experiences which the factor for them to create a human centered compassion approach.

Guloya Gureli, being an individual with developed responsibility towards human as of a Noble Creature (despite of the fact that Aleksy defines him as a Purist one), perceives a man as the center of life and as its subject (Alatlı 2003: 430), while Aleksy, after his uncles pamphlet learns that the original Christianity does not envisage the idea of human as of a “Born in Sin” and consequently, Aleksy is in need of defining the human concept again (Alatlı 2003: 474) and this very reason sometimes takes him to the “Spiritual Communists” deeming that the Armageddon is near, sometimes to the Gnostic understanding of Christianity being actual in the first years of this faith (*gnosis* being a Greek word, means inner knowledge is equivalent to the term *marifet* in Islam). The last religious movement which he embraces actually becomes the deistic freemasonry

dervish lodge.

Against the statement of Aleksy -“The abatement of God down to earth did not provide the salvation of the mortals, my friend”, was the explanation given by Guloya which is- “God is nearer to the man than his own jugular vein”, causing Aleksy`s surprise. The reaction of Aleksy was - “Really? I thought it was from Mevlana Jalâl al-Dîn Rumi, actually”. In his moment of astonishment, Guloya gathers himself together, asking - “Do you know Mevlana?” and remembers his teacher of Russian; Galina Aleksandrovna, who told Guloya that Aleksy was the member of freemasonry dervish lodge and that Russian freemasons were closely acquainted with Mevlana Jalâl al-Dîn Rumi (Alatlı 2003: 455).

Besides, Freemasonry, with the deadly split between the rationalism and spiritualism (Alatlı 2003: 470, 475) of the Russian Intelligentsia in search for Truth (Правда), is the name of *Volterism*, which is being identified with amorality spread in Russia. Moreover, it is the reaction to the French rationalism and secularitism as well. The greatest Russian Freemason representative Nikolay Nabokov deems science and faith as two faces of the same basic Truth. They do believe in mankind having ability of comprehending the *Genuine Thruth* from the birth which is the reason that their views are close to Sufism (Alatlı 2003: 474). Galina Alekseyevna describes the one of the representative's work named *Wisdom Dialogues* of Skovoroda, being one out of three representatives in Russia, in which it is said - “Tell me your name, tell it by yourself! Tell it, for because of your absence, most of our thoughts are decayed, rotten to the core!” and says that the author is in search of a more syncretic type of religion and adds - “He must have been affected from Mevlana Jalâl al-Dîn Rumi...Rumi is the true master of syncretic.” During Guloya`s astonishment Galina takes the English translation of *Divan'ı Kebir* from her bookshelf and read the following lines - “What shall we do, hey, Mussulmans? I can not recognize myself... ” and passes the book to Guloya, saying “Here, read it yourself!”

“How could Mevlana know what was to happen in the future, ...Just like he knew Budha, he was acquainted with Agnostics and Neo-Platonics as well. According to Galina, it is believed that in one of the mosques of Konya, which was initially a church of St. Amphilochius built by bishop İyonya, there must be a tomb of Plato so that Konya`s Muslims show a great respect to Plato and some of them even believe him to be a prophet as well. Bishop İyonya is an important

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figure for Russian Orthodox Church as he was a close friend of Kayseri born Saint Basileus (329-379) who protected Orthodox belief from Catholics.

We understand that Mevlana Jalâl al-Dîn Rumi and even his son knew Greek very well from their poetry. Both of them used to write in Greek besides Turkish and Persian. Galina says that there are twenty two Greek verses in Sultan Veled`'s *Rabab Nâme* (Alatlı 2003: 485).

Guloya understands that Lenin too was the member of Freemason sect from the Aleksy`'s quotation, he requests Masnavi`'s translation of Shefik Jan from Istanbul and reads the 2341 part of it with Aleksy: "To create is to destroy; Unity is disorganization, integrity is in resent, purpose is in purposelessness, being is in non-being. ...Comprehend creation as destruction. How could Earth turn to rose garden and wheat field if not its excavation, disruption and disfiguration? ...If wheat would not be grinded in mill, how could bread be cooked and decorate our mess? ". After reading this extract Guloya decides to ask Aleksy a question which he could not ask during their journey to Vortuga Vorgu in Siberia when Aleksy read one of the parts from Mevlana - "And you? Are you a Freemason, Aleksy? ". Aleksy`'s answer was - "...Everybody accused me with different accusations. ...Pro-Western intellectuals accused me with Mysticism, while Orthodox would call me the Satan himself. I must confess that it is not easy for me to resist all these at all. So, please, think of me like of a Mussulman, and that`s it!" (Alatlı 2003: 492)

Conclusion

The primary semantic expansion of "Compassion" phenomenon in Russian Orthodox order literature theology are "Empathy" (сострадание (sostrodanie)), "Rightness" and "Loyalty" (верность (vernost)). (Dufura 1990: 560-561). In this context, the concept of Orthodox "Compassion" given in one of the chapters of Alatlı`'s novel named "Following Gogol" intersects with the Islamic concepts of "acıma" (Pity), 'esirgeme', 'koruma' (protection), 'sevgi gösterme' (loving approach), 'yardım etme' (helping) [Develioğlu 1999] at the semantic level. While in Christian faith, the subject endeavors salvation by showing compassion and pity to himself; understanding of the same concept in Islamic theology is dealt with in Alatlı`'s novel by referring to compassion which prevails in relations between individuals rather than within one concrete personality.

Delivering them to one another, than to the mankind and eventually to

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the ultimate Truth is common. Such kind of semantic allusion which consists of the subject in finding “space” for himself in the name of the ultimate goal of “loyalty”, in Christianity as shown in quotation from Masnavi, is affirmed throughout the whole novel of Alatli and which underlines his feeling of mercy and compassion towards all the creations (tohum yitimi-başak bitimi) including human which is the center of the universe (zübde-i alem).

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