

правные в синтаксическом отношении единицы, при подчинении – как зависимые. Но и в том и в другом случае они, как пишет В.В. Виноградов, «умещаются в одну смысловую плоскость». Сущность присоединения заключается в том, что последующие элементы высказывания возникают в сознании не сразу, а лишь после того, как высказана основная мысль. «Присоединительными, или сдвинутыми, называются такие конструкции, в которых фразы часто не умещаются сразу в одну смысловую плоскость, но образуют ассоциативную цепь присоединения» (В.В. Виноградов, 1941, стр. 576-577). Характерная особенность присоединительных конструкций - разрыв между ними и основным высказыванием. Поэтому они стоят после длительной паузы и выделяются логически и интонационно. При союзном присоединении обычно употребляется запятая: *Перед вами люди, имеющие в городе власть, и немалую.* Чаще, однако, постановка точки: *Города, начинающиеся с вокзалов.... Есть у каждого города возраст и голос. Есть одежда своя. И особенный запах. И лицо. И не сразу понятная гордость (Р. Рожд.).* При бессоюзном присоединении характерна постановка точки. В письменной речи фактически только она и служит формальным показателем присоединения, обозначая паузу большой длительности: *Действовать, действовать надо.... Плакать потом. Ночью. Когда-нибудь.* Постановка запятой качественно изменила бы место обособления: *Плакать потом, ночью, когда-нибудь.* Цель использования присоединения - придать речи особые смысловые и экспрессивно-стилистические оттенки, сообщить отдельным членам высказывания большую смысловую и эмоциональную нагрузку. В структурно-грамматическом отношении присоединительные конструкции не однородны. Присоединяться к основному высказыванию могут: 1) конструкции с присоединительными союзами и союзными словами, 2) конструкции с сочинительными союзами в присоединительными значениями, 3) конструкции с подчинительными сою-

зами в присоединительном значении, 4) бессоюзные конструкции. Разнообразие структурно-грамматических типов присоединительных конструкций определило и разнообразие их смысловых функций.

Возросший за последние десятилетия интерес к проблемам синтаксиса вызван, с одной стороны, стремлением использовать новейшие достижения лингвистической науки для более глубокого осмысления теоретических проблем языка и речи, с другой конкретными практическими задачами, стоящими перед различными аспектами деятельности человека в этом направлении. В русском языке по сравнению с китайским менее значительно проявление грамматической функции порядка слов, порядок слов в предложении намного реже выступает как показатель синтаксических отношений. В отличие от русского языка в китайском языке порядок слов большей частью используется для выражения синтаксических связей.

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MEN AND WOMEN IN CHEKHOV'S WORKS – THEIR RELATIONSHIP AND CHEKHOV'S ATTITUDE TO THEM

It is difficult to evaluate Chekhov's work that is because his art suggests more than it provides, which has many complexity in human life. Many stories and plays written by Chekhov, especially

many of them deal with woman's fate and relationship between man and woman. This wide range of female and male characters can be claimed to be one of the author's artistic creator. His man

and woman characters are a universal significance. It is no doubt to say that Chekhov's attitude towards woman and man is related to his world view.

According to Carolina De Maegd through the gallery of Chekhov's female-male characters reader can follow the development of the context of Chekhov's preoccupations with the psychological and social life of women and men. It is being realized that in his stories and plays Chekhov shows women's feelings, aspirations, thoughts, dreams, struggles, longings with wonderful artistic talent. In his short stories Chekhov reaches the depths of perception by defining man's innermost being in terms of feelings /1/.

His art brings a rare ability to evoke a particular mood in his men and women. This powerful emotional tone is not only used to create a mood but also to suggest the writer's relationship to his female and male characters. The typical Chekhovian female-male characters are generally middle-class or upper-class women leading discontented and frustrated lives. Chekhov places his protagonists in a commonplace, everyday context which makes the refined intellectuals painfully aware of the banality of life.

It is true that in his earlier works Chekhov deals with themes in a humorous and often satirical way. Especially, he ridicules a lack of education more in women than in men.

The Young Chekhov gives a deliberately overcharged picture of both man and woman alike. As we see, woman and man enter the stories as protagonists in comedies of manners which deal in a humorous and also a satirical way with the important themes of love, marriage and happiness.

With his modern view of woman's vocation Chekhov is far removed from Tolstoy, who saw woman's value essentially limited to the confines of family life. Because Chekhov felt that woman, like man must have the opportunity to find work outside the home. In both his fictional and non-fictional work the writer even championed a complete equality of men and women in everyday life /2/.

It is obvious that in Chekhov's works it is woman, more than man, who dreams of escaping from the philistine world. In the Chekhovian universe women are often portrayed as a more active force. But the writer also shows how woman's power may affirm itself in either a constructive or a destructive way. It is true that on one hand there is the writer's sympathetic attitude towards women, on the other he may portray them as rapacious, self-complacent, sly, deceitful, tyrannical creatures. Such selfish females, who's sexual desire, it is implied, is no more than a primitive physiological need, are often likened to

voracious animals. We observe that Chekhov views a relationship based on sexual power also for the reason that in a male-dominated world she often serves merely to satisfy the sexual drive of a man /3/.

The humanistic writer, such as Chekhov, makes us feel the pathos of sensitive women whenever they fall in love with a selfish man who misuses them as a means of vulgar self-satisfaction. In his world refined women are often seen as helpless and left to their own fate since they have no parents at all or only a mother or a father who seems to be powerless.

Most of critics agree that Chekhov's female characters come to realize that there is really a subjective tendency which is skillfully hidden away by the writer's elusive art. Through his female portraits we may discover Chekhov's likes and dislikes of certain elements in human conduct. By depicting a whole series of selfish, banal characters, which are impervious to noble aspirations and ideals, the writer reveals their potential disruptive force and mechanical attitude to life /4/. This explains why these men and women characters remain fixed in their stifling, vulgar way of thinking and living. These people are depicted as contrasting with the characters full of lofty strivings. It is no coincidence that the idealistic characters constantly evolve in Chekhov's universe /5/. In fact all his men and women characters highlight where the true meaning of life ought or ought not to be sought.

Like his idealistic men and women characters Chekhov is willing to believe in an inspiring work and creative love. A most significant feature of Chekhov's work is related to his idealistic view of love. In his opinion true love makes men and women alike discern the real sense and values of our existence /6/. Because it is characteristic of Chekhov short stories and plays that he expresses his ideal of love through women.

Through a whole series of young, idealistic women, Chekhov portrays love as a creative force through which human potentiality can be realized. The image of woman's strength, which resides in love, is recurrent in both Chekhov's short stories and plays. Here the writer takes his place in the main stream of Russian literature, with its contrasting figures of the strong woman and the weak-willed man. Most of his stage heroines almost systematically appear as strong-willed women. In Chekhov's universe of frustrated men and women the action is mainly concentrated in an intense spiritual activity.

We can clearly indeed view Chekhov's male and female characters as exponents of a social evolution at a time of confusion and the growth of

new values. By means of Chekhov's figures that he shows us not only what a man and woman is, but also what man can potentially be. Chekhov's favorite man and woman characters, with their intuitive view and understanding of a future better life on earth, can be considered in his masterpieces. More over, in his letters Chekhov gives a good insight in to his personal view of woman and her condition. From his correspondence we may arrive at the same conclusion as from Chekhov's artistic work. In a similar way to that of his favorite characters, Chekhov put into words the modern view that woman must be true companion and friend of man, and that their relationship must be based on meaningful communion and a mutual respect.

In the author's view, in order to realize a better life men and women alike had to develop their spiritual and intellectual qualities. Chekhov had an almost unshakable faith in the unlimited possibilities of the human mind. He wrote repeatedly of reason as being almost divine. He made some of his favorite men and women characters proclaim reason to be an irreplaceable joy, and speak of a reasoned /7/.

The writer's elusive, static manner, skillfully conveyed by various stylistic devices, makes a character's state of mind clear by suggesting a great deal more than he tells us. An essential feature of Chekhov's allusive mature work is the author's self-effacement. Consequently, he often allows his own point of view to be expressed by one or more male and female characters. As a result, it is not easy to establish exactly whose viewpoint – the author's, the narrator's, the male characters, or the female character's – is expressed. In Chekhov's eyes a man of letters should, above all, be an objective artist. He considered absolute objectivity and truth in the description of men and women characters and things as most important artistic principles.

Chekhov presents us with many examples of the type, both male and female in the atmosphere of Russia. Men and women of Chekhov fail to act not only because of social and political restraints. The dire straits in which the intelligentsia found itself during this period of stagnation moved the author to melancholy reflection. His means of depicting the contrast between the apparent quiet outer life and the restless inner being of his longing male and female characters gives a powerful emotional tone to Chekhov's stories and plays.

Trough the artist's representation of love we learn much of Chekhov's own sensibility and outlook on the relations between women and men. It may strike us as reveding of his modern view

when he writes in one of his notebooks: "To demand that the woman one loves should be pure is egotistical: to look for that in a woman which I have not got myself is not love, but worship, since one ought to love one's equals /8/.

For Chekhov himself and for his favorite characters love depends more on a spiritual relationship than on sexual attraction Virginia Smith views the possibility that the writer personally might have found this idealized love more alluring than the physical relationship or the human interest that any specific liaison could offer him /9/.

Chekhov's vision of love gains a further dimension by involving us quite deeply with philosophical thoughts about the painfully limited terms of love in relation to time. This time component forms a crucial part of the short stories and plays. The attitude of the sensitive men and women characters towards the passage of time is particularly painful. In a static state of frustration and helplessness, the refined intellectuals are brought to the realization that time goes on and they can make nothing of their lives. Time gradually destroys their energies, talents and enthusiasm. May of his hero and heroine would like to trade the present time for the past. The writer commented on this longing when he wrote: "It is good where we are not: we are no longer in the past and it seems marvelous to us" /10/.

The replacement of the almost unbearable present by the wonderful future was also a much-voiced hope of the idealistic characters. However, Chekhov's vision of love with regard to time has a universal dimension.

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