The Sociology of Female Characters in the Novels of Western Armenian Female Authors in the Late 19th Century*

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The aim of the research is to reveal the sociology of building women characters (their vocabulary) in the novels of two Armenian female authors, namely novelist-publicist Srbuhi Tyusab and novelist-poet Sipil, who lived and worked in the Ottoman Empire, Constantinople in particular, in the second half of the 19th century. The problem of the study is the literary-sociological and linguistic generalizations of female characters' vocabulary in Srbuhi Tyusab's novel "Araksia or the Governess" and Sipil's "A Girl's Heart" from the perspectives of comparative analysis of linguistic features, vocabulary and semantic commonalities of the texts. A comparative analysis of female characters in the novels "Araksia or the Governess" (1887) by Tyusab and "A Girl's Heart" (1891) by Sipil, has been attempted from the perspectives of literary and sociological studies. The actuality of the study lies in its interdisciplinarity, according to which the material was analyzed in the context of mutual connections between literary studies, linguistics, social and computer sciences with the application of the methods of literary and linguistic comparison, sociological statistics, as well as the graph-based semantic representation method. This kind of study has been attempted for the first time. It is important and actual not only in terms of interdisciplinarity, but also in terms of the analysis of women's issues in Armenian Studies.

Keywords: Srbuhi Tyusab, Sipil, action characteristics, portrait characteristics, female characters, sociology.

Introduction

The paper focuses on the issues of sociological coordination of female characters in the novels of the first Armenian female novelist and publicist Srbuhi Tyusab (Vahanyan)[1] and novelist-poet Sipil (Zapel Khanjian)[2], who lived and worked in the Ottoman Empire about

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[1] Srbuhi Tyusab (Vahanian) (1841–1901) was the first Armenian novelist. The core of her work was the issues of women's emancipation: socio-economic, legal, educational, political and national consciousness, their manifestations and protection. Throughout her literary and cultural activity Tyusab tried to substantiate one of the most important prerequisites for emancipation, the idea of occupation, which the author considered the first prerequisite for a woman's independence. Srbuhi Tyusab is the author of the novels "Mayta" (1883), "Siranush" (1884) and "Araksia or the Governess" (1887), publicistic articles and poems.

[2] Sipil (Zapel Khanjian) (1863–1934) was a poet, novelist and public figure. She also edited newspapers and magazines. With her husband Hrant Asatur she compiled textbooks. Her novel "A Girl's Heart" was pub-

145 years ago. To our knowledge, this is the first study reviewing and analyzing Tyusab's and Sipil's novels. The novels "Araksia or the Governess" by Srbuhi Tyusab and "A Girl's Heart" by Sipil constituted as sources of data for the study. The research was conducted taking into account the dictatorial and patriarchal contexts of the Ottoman Empire in the second half of the 19th century, the reforms taking place in the context of the Tanzimat[3] and the social aspects of the traditional and closed imperial society, described in the novels. As representatives of the Christian national minorities (here, Armenians) living under the oppression and censorship of the Ottoman Empire in the 80s of the 19th century, Tyusab and Sipil worked in an atmosphere of fear of censorship and social-political oppression.

The view that the history of mankind was initially formed as a history of male dominance, hierarchical male and female ranking was evidenced and supported by many scholars, among them Anthony Giddens. According to Giddens: "No society has yet been found in which women would have more power than men, although the roles of men and women in different cultures can differ significantly" [1, p. 632][4]. It should also be noted that in Armenian Literary Studies Srbuhi Tyusab's and Sipil's works were referred to by A. Babayan [2, p. 23–33], A. Sharuryan [3], and other literary scholars from a descriptive perspective. These studies, however, are still outside the purview of research. Furthermore, it is not typical for suchlike assessments to make reference to earlier analysts. Naira Hambardzumyan applied quite contemporary approaches to study Tyusab's and Sipil's works [4, pp. 40–47; 5, pp. 56–63; 6, pp. 23–34].

The research is especially noteworthy in terms of vocabulary, views, social behavior reflected in the Armenian female writers' novels created in the Ottoman dictatorial society, revelation of the existing stereotypes towards women in social life, as well as taboos, pressures, and traditions.

Methodology

It is obvious that any graphic representation of the linguistic objects of a literary work is simpler than its textual description. Through the comparative and *graph-based semantic representation* methods of text modeling, we have analyzed the graphic explication of semantic connections existing between different components of one structural system (here, the novel). [7, pp. 6–11]

Of special interest is the entire process of text comprehension (deconstructing, assembling)[5] with the help of the graph-based semantic method of text modeling [8, pp. 6–11],

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lished in 1891. In 1898, Sipil's series of literary portraits entitled "Semi-Faces Behind the Curtain" (momentary), was published in the weekly newspaper "Masis" in which the portraits of Yeghia Temirchypashian, Srbuhi Tyusab, Reteos Perperian, Norayr Byuzandatsi, Alexander Panosian, Grigor Chilinkirian were represented. From the 1890s she published short stories, which are among the first samples of Western Armenian realistic prose.

[3] Tanzimat — In the Ottoman Language, Code of Reforms, the Basic Principles of which were set out and published in decrees "Gulhan, e Hatt-i Serif" in 1839 and "Hatt-ı Hümayun" in 1856 which envisaged reforms which were not implemented. Tanzimat was admitted to the Ottoman Empire in 1839–1876, at the same time the first constitution of the Empire was adopted.

[4] Giddens, of course, derives this idea from the opposition between matriarchy and patriarchy, mentioning that the universal prevalence of patriarchy is not due to the dominance of the physical strength of men, but, first of all, to the maternal functions of women, taking into account the fact that due to frequent childbirth and child care chores women are made dependent on men, also materially.

[5] The application of the *graph-based semantic* method with the text comprehension procedure is similar to the *hermeneutic* method.

where each component (as a complete system) has a hierarchical and local-topographical specificity compared to others. Meantime, this problem is a tendency towards the subtext of the structural analysis of the text, which, in turn, enables analyzing any component of the text as a system. [9, pp. 1944–1953]

The research is important in terms of revealing and combining the essential features of female characters, as well as comparing textological features, analysing semantic commonalities of the graphic-semantic system, and conducting socio-statistical analysis[6] in Srbuhi Tyusab's "Araksia or the Governess" (1887) and Sipil's "A Girl's Heart" (1891).

Creation and classification of semantic groups: the graph-based semantic coordination methodology

In the *first* phase of the research two novels (one novel by each, in which social perceptions of the given period are clearly depicted) written by two Armenian female authors who lived and worked in the Ottoman Empire in the second half of the 19th century were selected using the text *deconstruction* method, and were analysed from literary and sociological perspectives.

First, we selected 44 (22/22) sentences from the novels "Araksia or the Governess" by Srbuhi Tyusab and "A Girl's Heart" by Sipil, which semantically specify the portraits of the main female characters, Siranush and Bubul respectively, and consist of various subtexts. We were also guided by the processes of identifying the subtexts separated from the sentences using the *graph-based semantic* method and coordinating them in certain semantic groups.

Then, subjecting them to internal coordination, through the comprehension method, we first examined the sentences included in the semantic groups, then the semantic subtexts present in them, creating the general picture of the patriarchal society of the Ottoman Empire in the second half of the 19th century, the stereotypes existing in it, acceptable and unacceptable female characters, woman-society taboos and don'ts, as well as the possibilities for changing and/or improving them.

In both novels, the female characters have names: ("Araksia or the Governess") and Bubul ("A Girl's Heart"), or there are pronoun references (*ան, իր, ինքը, անոր, նորան*) to those names: "*she* was exhausted, depressed", "work was not tiring for *her*" and so on:

she [ան (նա): an (na)] — personal pronoun, nominative case,
her [իր (իր): iur (ir)] — possessive pronoun,
herself [ինքը: inqy] — reflexive pronoun,
her [անոր (նրա): anor (nra)] — possessive pronoun,
her [նորան (նրան): noran (nran)] — personal pronoun, objective case.

To avoid expanding the scope of the research, our study was restricted to three sentences selected from each novel, which are included in semantic groups. However, we have derived the percentage relations in the graphs from the 44 (22:22) sentences identified by us.

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[6] The term *Sociological statistics* (a method in Sociology) or *statistical method* (a method in statistics) [10, pp. 879–892] is used to measure social phenomena methamatically [11, p. 466], [12, pp. 383–395]. As Bogardus pointed out "Social statistics is mathematics applied to human facts" [13, pp. 111–123]. It focuses on the development of social consciousness in general and leads to the awareness of semantic domains. This mainly occurs in the resonance of a person's attitude, his/her willingness to respond, the ability to distinguish between different elements of content, the possibilities of visualization, the control and interpretation of gestures, which are extremely important factors.

From the novel "Araksia or the Governess" by Srbuhi Tyusab:

Երբ Արաքսիա *կր նայէր՝ աչքերէն արեւ կր ցոլար*, իսկ երբ *կր ժպտէր՝* կարծես թէ *շրթունքը կոկոն մ'էր որ ի լյս կր բացուէր*. "When Araksia *looked, sunlight beamed from her eyes*, and when she *smiled, her lips were like buds opening to the light*".) [14, p. 10].

Իսկ գլուխը ծռած *սեւ երկայն մազերն* երբ կուրծքեն վար կր կախուէին, կարծես թէ *ազդ արձան մ'էր* տխուր ուռենեաց սրողեալ, այնքան իր *ներմակ կանոնաւոր գծագրությունը* այդ *մուգ շրջանակէն* առաւել պայծառ դուրս կր ցայտէր. ("And when her *long black hair* fell down below her breast from her bent head, it was as if *she were a mournful statue* hidden behind a sad willow tree, so that her *regular white features* shone out even more brightly from that *dark frame*".) [14, p. 11].

Երբ կոյսն կր քալէր՝ *թուէր թագուհի մի որ կ'րնթանար ի զահակալությիւն սրտերու,* այնչափ իր *քարձր հասակը յինքն ունէր վեհ պարզություն.* ("When the maiden walked, she *looked like a queen who would win hearts while passing by,* such *noble simplicity her tall stature would render*".) [14, p. 13].

From the novel "A Girl's Heart" by Sipil:

Բուբուլին *սիրտը հարուստ էր իղձերով ու սիրով, նուրբ և դյուրագրգիռ զգացմամբ, բուռն և աշխույժ երեւակայությամբ* օժտված, ուսանելու, զգալու, գործելու, սիրելու, երագելու, խոսելու, երգելու *անզուսպ եռանդ* մը կ'աճեր իր մէջ ամէն օր. ("Bubul's heart *was filled with passion and love, delicate and irritable feelings*, endowed with *vigorous and lively imagination,* an uncontrollable zeal to study, feel, act, love, dream, talk, and sing would grow in her every day".) [15, p. 21].

Դեռահիթիթ Բուբուլին շղթայված ձիրքերը դուրս ցայտեցին իրենց *բոլոր շողերով.* ("*Young Bubul's* chained arms flashed forth with all their radiance".) [15, p. 22].

Այսպես ցավը գրեթէ բերկրանք կուտար *բարեսիրտ աղջկանը*, ժպիտը կ'սկսեր ճառագայթել իր *բոսորագեղ շրթունքներուն* վրա. ("In this way, the pain would almost fill the *good-hearted girl* with joy, a smile would begin to shine on her *crimson lips*".) [15, p. 24].

In the *second* phase of our research, using the subtexts of the selected sentences the distinguishing features and characteristics specifying and characterizing the main female characters Siranush and Bubul in the semantic domains of the two novels were identified, thus creating *new semantic and characteristic groups*, which were conventionally called *domains*. From all the above sentences, we have identified all the subtexts characterizing women through actions and other functional features. The following examples are from Srbuhi Tyusab's novel "Araksia or the Governess":

օրիորդն ուսումնասիրեց հին և նոր փիլիսոփայությունը ("the young lady studied old and new philosophy") [14, p. 14];

բաղդատեց, քննեց, մտածեց ("contemplated, examined, thought") [14, p. 16];

րնթերցումն նպաստեց իրեն ազդու կամք մը զոյացնելու ("reading contributed to the formation of influential will") [14, p. 19];

այլոց վրա ներգործել ("had an impact on others") [14, p. 21];

գծեց անձին շավիղն, ուր պիտի ընթանար ("drew up a her own path she would follow") [14, p. 23];

գործելու ազատությունն ուզեց ունենալ ("she wanted to have the freedom to act") [14, p. 24];

արժանապատվությամբ վեր կանգնիլ իբր կին առաքինի ("stood high with dignity of a virtuous woman") [14, p. 26].

Guided by the comparative method, actions and functional characteristics were also identified from the novel "A Girl's Heart" by Sipil:

անգիտաբար *կը կատարեր* ան մխիթարիչ հրեշտակի պաշտոնը ("she *would unknowingly perform* the role of a consoling angel") [15, p. 15];

գեղանի փոքրիկ աղջիկը հրացայտ աչքերով *կը վիճաբանէր* ("the pretty little girl with fiery eyes *would argue*") [15, p. 17];

մեծաքայլ *կը ծավալվեր* նաև Բուբուլին տաղանդը ("Bubul's talent *would also develop rapidly*") [15, p. 19];

աշխատիլը *հոգնիլ չէր* անոր համար, այլ պետք մը ("work *was not tiring* for her, but it was a must") [15, p. 28];

իր բարի սրտով *իրավունք կուտար* անոր ("she gave *permission* kind-heartedly") [15, p. 29];

ամբողջեն *կը թողուր* որ երևա բոլոր սքանչացումն ու երկրանքը ("she *would allow* all her delight and joy to show immaculately") [15, p. 30];

մեկ քանի քայլ *ետ մնաց* զինքը ("she *stepped back a few paces*") [12, p. 32];

բայց ընդհուպ *գտավ* իր անկեղծ համարձակությունը ("but finally she *found* her sincere courage") [15, p. 41];

սրահեն *ներս մտավ* զվարթ և ժպտուն ("she *entered from the hall*, cheerful and smiling") [15, p. 45],

— which, according to their semantic features, were compared to the similar components present in Tyusab's novel "Araksia or the Governess".

Thus, of all the 44 subtexts (22/22) semantic components were identified, which enabled revealing the features of female characters in Tyusab's and Sipil's novels in the context of possible realizations of their abilities and functional characteristics.

In the *third* phase of the study, all the 44 (22/22) selected components were grouped into a diverse semantical system using the *graph-based semantic representation* method. Here we mention three of them; thus, the semantic features are attributed to:

a. the domain of *portrait* characteristics:

Araksia — չնաշխարհիկ ծաղիկ ("unearthly flower"), // շրթունքը կոկոն մ'էր որ ի լույս կը բացուէր ("her lips were like buds opening to the light"), // աչքերէն արև կը ցոլար ("sunlight beamed from her eyes"), // սև երկայն մազերն երբ կուրծքեն վար կը կախուէին ("when her long black hair fell down below her breast"), // սգոյ արձան մ' էր տխուր ուռենեաց սքողեալ ("she was a mournful statue hidden behind a sad willow tree"), // ճերմակ կանոնաւոր գծագրութիւնը առաւել պայծառ դուրս կը ցայտեր ("her regular white features shone out even more brightly") [14];

Bubul — նորապիթիթ օրիորդ ("young lady"), // բոսորագեն շրթունքներ ("crimson lips"), // նորատի հեղինակուհին ("the newborn author"), // զվարթագեն անուշ աղջիկը ("the cheerful sweet girl"), // մխիթարիչ հրեշտակ ("a comforting angel") [15];

b. the domain of *action* characteristics:

Araksia — կը բողբոջէր զեղանաq ("would blossom gracefully"),
կը բուրէր անույշ ("would smell sweet"),

կ՚ընթանար ի զահակալութիւն սրտերու ("would win hearts when passing by"),
գծեց անձին շաւիղը ("drew up a her own path"),
բաղդատեց, քննեց, մտածեց ("contemplated, examined, thought"),
գործելու ազատությունն ուզեց ունենալ ("wanted to have the freedom to act") [14].
Bubul — անգիտաբար կը կատարեր ("performed unknowingly"),
լույսի և խնդության մթնոլորտ մը կը ծավալեր ("created an atmosphere of light and joy"),
բարի սրտով իրավունք կուտար ("would give permission kind-heartedly"),
կը նայեր երազկոտ ("would look dreamily"),
կը թողուր որ երևա բոլոր սքանչացումն ու բերկրանքը ("would allow all her delight and joy to show immaculately"),
սրահեն ներս մտավ զվարթ և ժպտուն ("entered from the hall cheerfully and smiling") [15].

c. the domain of *feelings and emotions* characteristics:

Araksia — իւր սիրտը ու հոգին մայրենի զզացման մէջ բովանդակած է ("has put her heart and soul in the nation"),
խոսելու և սրբությամբ սիրելու ("to speak and love sacredly"),
իւր էութիւնը ուրիշ փափուկ էութեան մէջ ամփոփած է ("her essence is placed in another soft essence"),
զզաց, թէ լուռ արտոսր մի՝ իբր շիթ լուռ ցավի, իւր դէմքին վրայ կը զլորէր լռին ("she felt tears running silently down her face like a jet of silent pain") [14].
Bubul — ցավը գրեթէ բերկրանք կուտար բարեսիրտ աղջկանը ("the pain would almost fill the *good-hearted girl* with joy"),
անբծորեն կը թողուր որ երևա բոլոր սքանչացումն ու բերկրանքը ("she allows all the delight and joy to show immaculately"),
սիրտը հարուստ էր իղձերով ու սիրով ("the heart was rich in passion and love"),
նուրբ և դյուրագրգիռ զզացմամբ ("tender and irritable feelings"),
մատղաշ սիրտը խորունկ և վսեմ արձագանքներ կը զոներ ("the delicate heart would get deep and sublime reactions"),
բուռն զզացումները այդչափ չէին կրնար շղթայվել ("passionate feelings could not be chained that much"),
բարի սրտով իրավունք կուտար ("would give permission kind-heartedly") [15].

As a result of the analysis, in the first table, according to their specific weight (significance) 12 separate semantic domains of the main features characterising the female characters in Srbuhi Tyusab's and Sipil's novels have been identified (Figure 1).

The specific weight of numerical statistics of the female characters present in the aforementioned novels was shown using *graph-based semantic* data modeling (Figure 2).

The selected domains have various specific weights (i. e. action characterization — 20 %, portrait characterizing elements — 12 %) (Figure 2), therefore, the next phase of the work involves analysis of more significant domains with higher specific weight (separate text components), which is possible through the methods of dividing the general proportion into semantic components and differentiating them. Both Tyusab and Sipil gradually portray Araksia's and Bubul's characters, paying special attention to what *actions* they perform, what their *behavior* is like, how they *perform* one or another movement, how they *feel* [14; 15]. Under the influence of small tools of character depiction, the reader receives
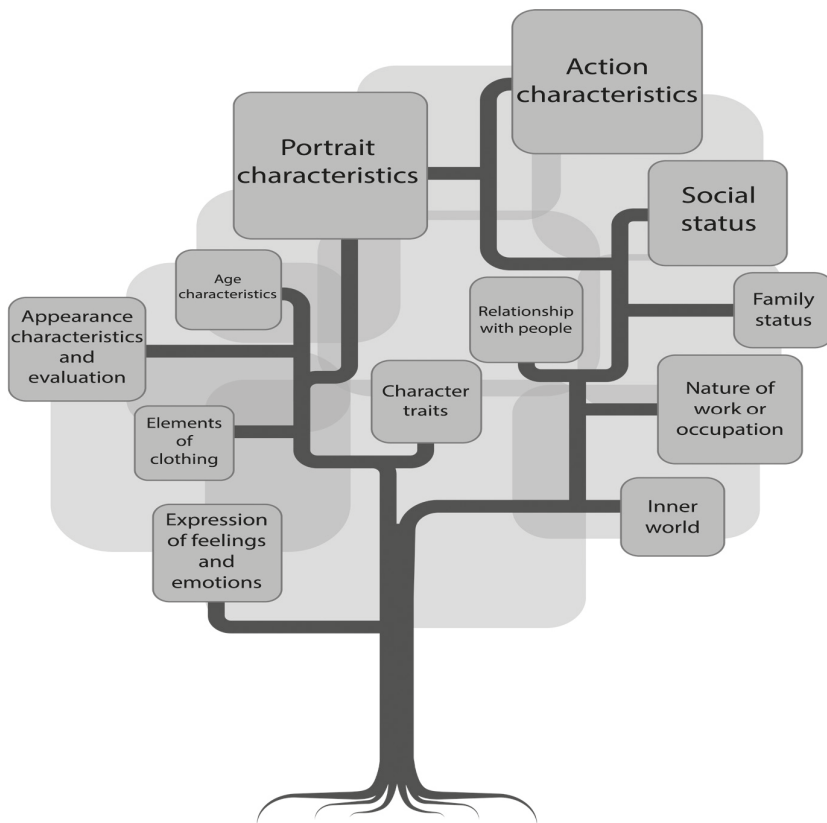
Fig. 1. Tree of the main features characteristics: Statistical data of graph-based
semantic representation in the novels "Araksia or the Governess"
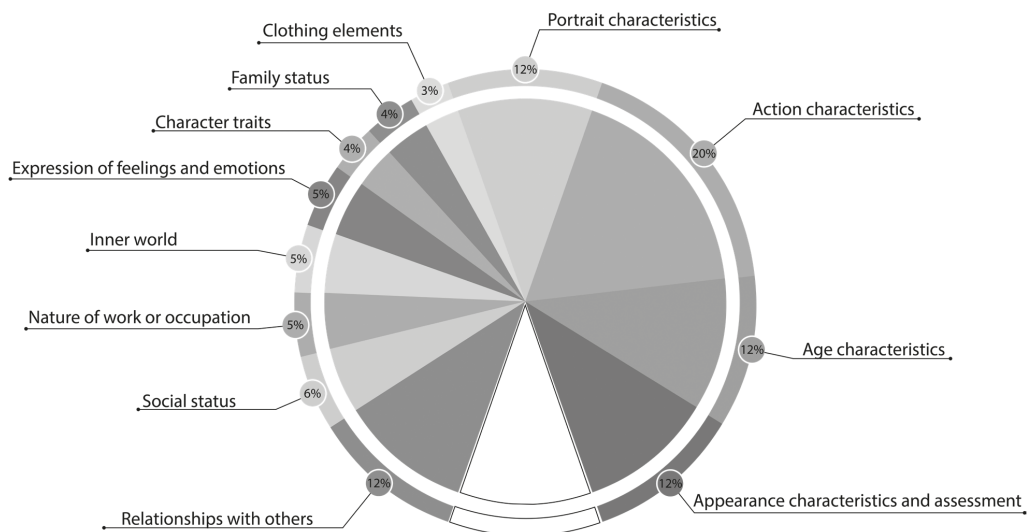by Srbuhi Tyusab and "A Girl's Heart" by Sipil

Fig. 2. Graph-based semantic data modeling numerical table expressed in percentage

the first impression of the characters, and then gets to know them. In this case, the character-portrait is perceived through the author's interpretation, meanwhile revealing the interpenetrations between portrait and character.

The next characteristic that completes the semantic domain of characters is the expression of feelings and emotions (5 %), or the authors' ability and skills to demonstrate the emotions of the characters. In contrast to Sipil's Bubul, who is mostly governed by feelings and emotions [15], Tyusab's Araksia is extremely intelligent, has the abilities to think, consider and control the situation [14]. Also importance is given to how the authors, in addition to the central characters, relate to the actions of other characters, or to what extent their feelings and emotions are used to create the central characters.

Appearance evaluation domain is the *fourth* (12 %) (Figure 2). Evidently, it is impossible to imagine any woman who is not ascribed some characteristics of an evaluative attitude by people around her. However, it is necessary to take into account one important socio-cultural peculiarity: in Muslim countries, the emphasis is put especially on a woman's appearance and not her intelligence, abilities or skills. This feature was also present in the patriarchal authoritarian perceptions of the Ottoman Empire, and the national minorities living there (here, the Armenians) were directly influenced by the Muslim dictatorial phenotype.

Therefore, the female characters in Srbuhi Tyusab's and Sipil's novels are also revealed not only through the authors', but also characters' evaluations. For this reason, *appearance and relationships with other people* are equally stable according to characteristics evaluation (12 %) (Figure 2).

Through them the female characters are revealed by **appearance characterising features**: չնաշխարհիկ ծաղիկ ("an unearthly flower"), ճերմակ կանոնաւոր գծագրութիւնը ("white regular features"), թուլր թագուհի մի որ կ'ընթանար ("looked like a queen while passing") [14], which are expressed through relationships with other characters: մխիթարիչ հրեշտակ ("comforting angel"), բնական երկչոտութիւն մը ունէր ("she had natural shyness"), զվարթագեղ աղջիկ ("cheerful girl") [15].

The ratio of the domains *elements of clothing* 3 % and *social standing* is 12 % (Figure 2).

In the novels "Araksia or the Governess" and "A Girl's Heart", the authors also draw the reader's attention to the factors that make female characters complete.

The domains *age characteristics, work, spiritual world or inner world, character traits, marital status* are few in terms of the content of the text through semantic components and are comparatively low in percentage — 4–12 % (Figure 2).

Following the course of the research and the obtained data, it can be concluded that the semantic characteristics of the above-mentioned domains only add some emphasis to the characters created by the authors and carry not the main but additional semantic load.

The semantic characteristics making up the above-mentioned domains belong to literary classes like aesthetic techniques. In this way, generally, the author's characteristics of artistic reflection or artistic representation (even minor ones) help the reader to correctly orientate and form accurate ideas as to the location, landscape or female characters (if any) reflected in the novels, as well as things, phenomena, actions, psychological shifts related to them.

Being part of a system of fiction, a characterizing element, they are, of course, small images or micro-images themselves, such as the scene of Araksia's relaxation with the Abgarians family, Araksia's behaviour, her following the rules of etiquette and the description

of the tree [14], or the scene of the performance arranged by Bubul in Mr. Geghamoff's paradise garden with a lot of audience [14].

At the same time, they are practically one small part of the bigger picture, the novel. Such systems being formed, in turn, are realized through micro-components, which combine all micro-images forming part of a bigger picture, *a woman's portrait*, which in turn implies a bigger picture, a human. In this sense, it is quite natural to consider the mentioned domains as the main means of revealing the literary character. The domain of Araksia's and Bubul's relationships with others is also related to the internal components of the compositional systems of these characters, which allow the author to reach the objective meaning of the works (here, novels) through these characters and create the conflict.

The creation of the graph-based semantic model of female characters with the socio-statistical method

The impact of the author's narrative on the reader: The next phase of our research comprises identification of the *quantitative* and *image-power influences* of the author's narrative on the reader in the scope of the mentioned domains, as well as the application of a socio-statistical method[7] [13, pp. 111–123] and the creation of the *graph-based semantic model of female characters* in the system of the novels "Araksia or the Governess" (Srbuhi Tyusab) and "A Girl's Heart" (Sipil).

This focuses on the work of the authors' social consciousness and leads to the readers' perception of the semantic domains of the novels, which mainly occurs in the resonance of the author-character attitude, comprising extremely important factors like readiness to respond to social injustice, ability to distinguish between different semantic elements of the content, depiction possibilities, creation and interpretation of characters.

In this context, the socio-statistical method was applied for two purposes:
a) to apply a statistical method in descriptions of social or non-social issues,
b) to create a numerical expression of the *quantitative and image-power influences* of the author's narrative.

To achieve results, the following steps were taken:
a) the identified semantic domains were illustrated through a *graphic* approach,
b) according to statistical regularity, the most significant relations were identified among the complete series of relations,
c) the percentage rate of the components was specified graphically with a chart.

With the help of connecting lines the presence of established connections between components were specified.

Due to this circumstance, it is also possible to identify seven most significant domains for revealing a woman's character, which significantly stand out in a society guided by patriarchal perceptions and laws. And if we are to evaluate on a 100 percent scale, then the following picture will be obtained.

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[7] In 1924, Emory Bogardus developed the social distance scale, which is noteworthy in the history of sociology and is still widely used to measure prejudice. He believes that the term *method in Social statistics is* used for measuring social phenomena with mathematical methods [11, p. 466], while Wark Colin, Galliher John believe that Emory Bogardus pointed out that "Social statistics is mathematics applied to human facts" [12, pp. 383–395].
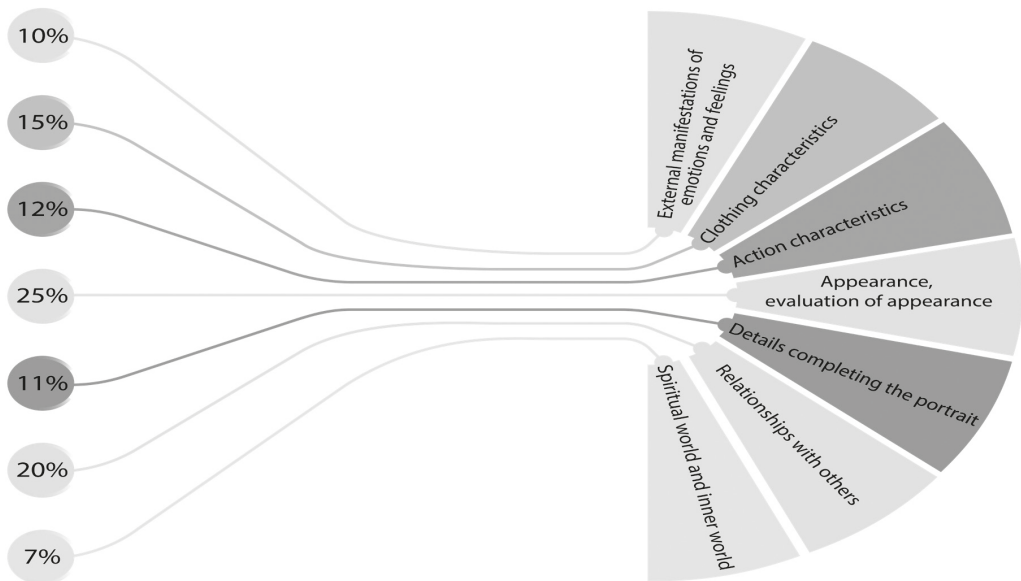
Fig. 3. Coordination of the graph-based semantic model of female characters through the application of a socio-statistical method

To determine the number of interpenetrations among semantic domains, it is necessary to count how many times the specified semantic components appear in those contexts. Therefore, we identified the average of the total number of relationships with others. The generalized semantic space of the female characters reflected in Tyusab's and Sipil's novels was presented through the graph-based semantic model (Figure 3).

Both Tyusab and Sipil create portraits of women in utmost detail. And if Araksia finds a teacher's job and becomes independent, and only afterwards marries Sisak, the man she is in love with, then Bubul is influenced by the decisions of the family that adopted her from the start. Bubul falls in love with Garnik, but as it turns out from Garnik's further actions, he loved Bubul's wealth when she was adopted into a rich family. And when, due to disobedience, Bubul separates from that family and decides to live on her own, Garnik leaves her, finding a wealthier wife-to-be.

The semantic cores of both novels are reflected in the titles: "Araksia or the Governess" (Tyusab, 1887), "A Girl's Heart" (Sipil, 1891). They symbolize the nobility, sincerity, purity of *Araksia* and *Bubul* towards the hardened world and their ability to change the world, to oppose the traditional social and patriarchal laws and orders, which in both novels, predetermine opposite endings from the beginning: Araksia is accomplished, she is happy, has a job and a husband, while Bubul dies in disgrace and poverty, being rejected by the ignorant society.

Therefore, it is impossible to ignore the typological and semantic references of these female characters, which the authors tried to describe.

The characters of both Tyusab and Sipil make hard choices under the pressure of relentless circumstances. They follow the path of *subjectivization*[8]. Those internal struggles

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[8] A subject — narrowly meaning an individual who possesses conscious experiences, such as perspectives, feelings beliefs and desires, a being who has a unique consciousness and/or unique personal experi-
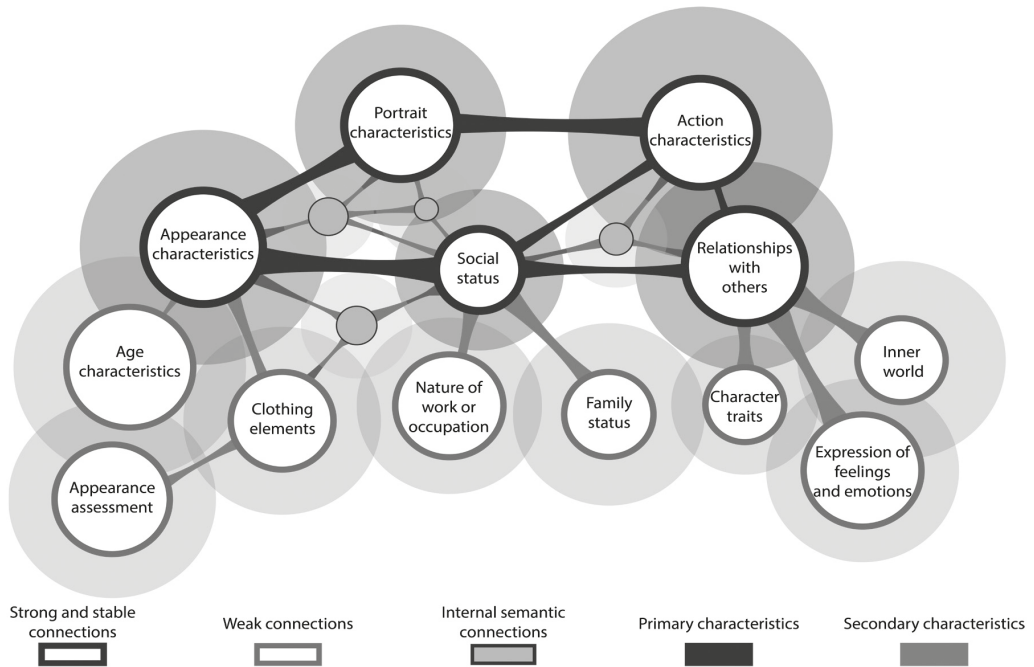
Fig. 4. Representation of the semantic chronotope of female characters according to the graph-based semantic model

and the determination to realize what they have in mind, the fear and shame experienced by the characters, the social condemnations are also reflected in their external descriptions and actions. And we see completely different feelings and emotions when Araksia manages to gain the trust of Mr and Mrs Abgarians'[9] daughters. We see this from the letters the girls send, and from the care they show towards Araksia. Bubul, of course, manages to reject the fate planned and gradually put into action by the family, but meets a sad fate: she dies of pneumonia. All this is present in the domain of *reflection of emotions*. A relatively large share of this domain shows the emotional and sensory reactions of female characters to external influences, the characteristics of the activity of their reactions on the path of socialization, as well as mental abilities and organizational skills. The authors partially reveal Araksia's and Bubul's inner emotional and sensory states. This is due to the way Tusab and Sipil imagined the historical-political and social environments of the given time. In this case, the reader can also perceive and evaluate the characters in the range of their imagination.

Figure 4 shows the main dominant components of the semantic space: the domains of *action characteristics, portrait characteristics, reflection of emotions and relationships with others*, which in both novels occupy a greater place in ensuring the social positions of the characters.

These domains have a greater valency, they are more related to the various settings of the novel, which in their turn are directly related to the female characters. The line show-

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ences, or an entity that has a relationship with another entity outside itself (called an object). A subject is an observer and an object is a thing observed [16, p. 900].

⁹ The family where Araksia worked as a governess.

ing the strength of connection among those components is *low* if the strength of connection is below the average, and it is *moderate* if it is equal to or greater than the average by one, and it is *strong* if it is twice the average.

The interpenetrations between them are strong and stable (Figure 4: dark blue lines). The presence of these dominant domains is also quite comprehensible. The domain *action characteristics* testifies (Figure 4) to how difficult it was in the second half of the 19th century for a woman to make up her mind to work, to become independent [4, pp. 40–47], as was the case with Araksia, the female character in Tyusab's novel "Araksia or the Governess", who does so to help her impoverished family (parents) [14].

She ignores the society's stereotypes about women working and being economically independent from men. Araksia tries to work and succeeds. Sipil's character Bubul acts in the same way. Her path, however, takes a different course as the hardened society rejects Bubul for taking a step towards independence and freedom of love [15].

The application of this method of representation made it clear that the intermediate component of *appearance evaluation* is extremely weakly correlated with character building details and clothing characteristics. Or rather, they don't quite match. Both Araksia's and Bubul's character traits and perception domains, characterized by marked decency ("she was too polite"), have weak ties with the outside world and are manifested mainly through the reflection of feelings and emotions. Therefore, it is clear that these semantic domains interact with other characteristics.

The *spiritual (inner) world* (Figure 4) of the female characters in the novels "Araksia or the Governess" by Srbuhi Tyusab and "A Girl's Heart" is not connected to other semantic domains, but a weak connection still exists between them. The verticals of Araksia's and Bubul's destinies, their positions in life, their value systems, and in general, everything that is traditionally related to a person's inner world, are also manifested through relationships with other people, in particular, their beloved men, Sisak and Garnik.

The lack of connection with other domains suggests that the compositional elements of the relationship with the surrounding world are extremely important for Tyusab and Sipil in building Araksia's and Bubul's characters in the novels. It stems from their perceptions: their national value systems, their perceptions concerning the position, role, and morality of women in the patriarchal society, which is also a literary technique.

The authors have made fictional details the main means of revealing characters. It should also be mentioned that in the novels "Araksia or the Governess" and "A Girl's Heart" both authors emphasize especially *age characteristics, occupation, social and family (also marital) status*, which play an extremely significant role in exposing female characters. Those domains, however, stand out by various features and are not excluded from the course of actions. Both Tyusab and Sipil mention the actions of female characters and the conventions related to them in their novels, deriving them from the rules of life and the circumstances conditioned by them.

Conclusion

Thus, the study of the sociology of female characters in the novels "Araksia or the Governess" by Srbuhi Tyusab and "A Girl's Heart" by Sipil, Western Armenian female authors of the late 19th century, led to several conclusions in the interrelations between women and society. The analysis of the vocabulary reflected in women's novels written

in the Ottoman dictatorial society revealed the potential and actual impacts of the social behavior, views, stereotypes, taboos, and pressures (existing in social and public life of women living in that period) on the quality of life of women. As a result of the research, it was found that any graphic representation of literary-linguistic objects of a work of fiction is more comprehensible than its textual description. In that context, the role and significance of women in society, interrelations with the environment, actions, social position, feelings and emotions, external and internal characteristics were analyzed through graphic combinations of the existing semantic relations between various structural components of the novels.

In the first part of the study, the mentioned characteristics were presented according to their relative weight in a form of large and small windows and were derived from the association of woman and tree (Figure 1). The first part of the study also highlights each component of the semantic domain. The relative weight of the numerical statistics of the female characters obtained by *graphical-semantic* modeling of the data was determined (Figure 2).

In the second part of the research, as a result of evaluating the content of the text using semantic components, eight most significant areas of revealing women's characters which had a significant impact in a society guided by patriarchal perceptions and laws, were also distinguished (Figure 3). The research also identified the main components of the semantic and social interactions of women's characters in the spatio-temporal chronotope according to the domains of reflection: actions, portraits, emotions, and other characteristics that lead them on the path of subjectivization, reflecting them through graphic-semantic modeling (Figure 4).

The research also revealed that both Tyusab and Sipil make mention of the actions of female characters and the conventions related to them in their novels, deriving them from the rules of life and the circumstances conditioned by them. Weak or strong relations between the semantic domains of the novels "Araksia or the Governess" and "A Girl's Heart" are interpreted by their full or partial existence. Through them, the belonging of the work is shown in the domain of artistic style, the purpose of which is to influence the emotions of the readers from the beginning and to create complete artistic characters through attractive details.

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**Социология женских персонажей в романах
западноармянских писательниц второй половины XIX века***

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Цель исследования — выявить и проанализировать социологию женских персонажей (лексические пласты) в романах армянских писательниц — прозаика-публициста Србуи Тюсаб и прозаика и поэта Сипил, — развернувших свою литературную деятельность во второй половине XIX в. в Османской империи, в частности в Константинополе. Задачей исследования является литературоведческое и лингвосоциологическое обобщение женских персонажей в романах Србуи Тюсаб «Араксия, или Учительница» (1887) и Сипил «Девичье сердце» (1891) с точки зрения сопоставления и сравнения языковых особенностей и лексического состава текстов, семантических универсалий и их анализа. С позиции литературоведческих и социологических исследований

была предпринята также попытка провести сравнительный анализ женских образов в романах «Араксия, или Учительница» Србуи Тюсаб и «Девичье сердце» Сипил. Актуальность исследования обусловлена междисциплинарным характером изучаемого материала: данный материал был проанализирован в контексте взаимосвязей и отношений между литературоведением, языкознанием, социологией и компьютерными науками с применением методов литературно-лингвистических сопоставлений, сравнений, социологической статистики и графико-семантических изображений. Подобное исследование проводится впервые. Оно представляется важным и актуальным не только в междисциплинарном аспекте, но и с точки зрения анализа «женского вопроса» в арменоведении. Анализ лексики, отраженной в женских романах, написанных в османском диктаторском обществе, выявил потенциальное и фактическое влияние социального поведения, взглядов, стереотипов, табу и давления (существовавших в социальной и общественной жизни женщин, живших в тот период) на качество жизни женщин. В результате исследования было установлено, что любое графическое изображение литературно-лингвистических объектов художественного произведения является более понятным, чем его текстовое описание. В этом контексте роль и значение женщин в обществе, их взаимоотношения с окружающей средой, поступки, социальное положение, чувства и эмоции, внешние и внутренние характеристики анализировались с помощью графических комбинаций существующих смысловых связей между различными структурными компонентами романов.

К о н т а к т н а я и н ф о р м а ц и я :

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