



*Asesorías y Tutorías para la Investigación Científica en la Educación Puig-Salabarría S.C.  
José María Pino Suárez 400-2 esq a Lerdo de Tejada. Toluca, Estado de México. 7223898475*

RFC: ATI120618V12

**Revista Dilemas Contemporáneos: Educación, Política y Valores.**

<http://www.dilemascontemporaneoseduccionpoliticayvalores.com/>

**Año: VI      Número: Edición Especial      Artículo no.:44      Período: Diciembre 2018.**

**TÍTULO:** Imágenes de la Guerra de Crimea en la novela histórica de K. Hibbert "Compañía de Crimea de 1854-1855. La tragedia de Lord Raglan".

**AUTORES:**

1. Bahar Demir.
2. Dinevich Irina.
3. Yurova Yuliya.

**RESUMEN.** Este artículo analiza la investigación en la literatura rusa y aunque los críticos literarios rusos casi no estudian la creatividad de Hibbert, sus obras gozan de popularidad no solo en la tierra natal del escritor, sino también en todo el mundo. Este escrito es un trabajo de la interpretación cognitiva de los resultados de la investigación lingüística, el modelado léxico y semántico de imágenes, y el espacio artístico dominante de la novela histórica, "La campaña de Crimea de 1854-1855. La tragedia de Lord Raglan". Se demostró que las imágenes de la guerra tienen un valor significativo en la visión del mundo del autor y sirven como clave para desbloquear los problemas de las novelas centradas en el destino de la "personalidad histórica".

**PALABRAS CLAVES:** Christopher Hibbert, la novela histórica, la Guerra de Crimea, Sebastopol, la imagen artística.

**TITLE:** Images of the Crimean War in the historical novel K. Hibbert "Crimean Company of 1854-1855. The tragedy of Lord Raglan"

**AUTHORS:**

1. Bahar Demir.
2. Dinevich Irina.
3. Yurova Yuliya.

**ABSTRACT:** This article analyzes the research in Russian literature, and although Russian literary critics hardly study Hibbert's creativity, his works enjoy popularity not only in the writer's native land, but also throughout the world. This paper is a work of the cognitive interpretation of the results of linguistic research, the lexical and semantic modeling of images, and the dominant artistic space of the historical novel, "The Crimean campaign of 1854-1855. The tragedy of Lord Raglan". It was shown that the images of the war have a significant value in the worldview of the author and serve as a key to unlock the problems of the novels focused on the fate of the "historical personality".

**KEY WORDS:** Christopher Hibbert, a historical novel, the Crimean War, Sevastopol, artistic image.

**INTRODUCTION.**

Given the overwhelming diversity of novel of Christopher Hibbert, the called Crimean Company of 1854-1855 recreated artistic images of the Crimean War in the historical novel. The tragedy of Lord Raglan", these are images and symbols against which revealed controversial and complex historical figure of Lord Raglan. He was a key figure, who played an important role in the history of England. Artistic images of war, crossing each other in the historical novel Hibbert, were complemented with new meanings, reflecting the understanding of war writer.

The war is not only interesting for him as a direct image of the theater of war, it is related to political, ethical, humanitarian and other problems, but above all, as a systemic phenomenon of human existence, fraught with its long-term consequences in the lives of people.

## **DEVELOPMENT.**

### **Materials and Methods**

The material research was based on the historical novel by K.Hibbert, the "Crimean Company of 1854-1855. The tragedy of Lord Raglan. "It was the widely used technique of cognitive interpretation of the results in linguistic research, lexical and semantic modeling of images, and the dominant artistic space of the historical novel.

### **Results and Discussion.**

*Historical images: to the origins of the genre peculiarities of the English historical novel of the XXth century.*

The novel is a special genre, the study of the composite structure, which involved scientists from the beginning of the XXth century. In the novel, numerous images are symbols of the era and the time based on which reveals the interaction of man and the world, of man and history. Therefore, the novel genre is not dependent on any literary canons and develops as a free form, having a plurality of free modifications. N.S. Leites was exploring the genre specificity of the novel, and he noted that in the presence of stable genre-determining signs, the novel "is constantly changing and being updated"; ie, "It remains incompleting genre, which opens new possibilities" [Leites, 2015:66].

The core of the novel genre is considered to be the dominant type of perspective: "The presence in the product of the dominant, generalizing, centralizing the problem or group of problems, which

play like a leadership role", prescribing "selection, location and value of artistic formations that make up the content of the work" [Esalnek 2009:8].

Research on prerogative of literary works is a novel type of interest in the person, the human image in the aspect of his personal qualities, the reproduction of the inner world of the individual. The development of historical themes, the main role is played by the genre of the historical novel. However, the historical theme is not the only feature of the genre.

In the words of D. Lukacs (Lukacs Gyorgy): "With a serious approach to the problem of the genre question can only be made as follows: is there a historical novel based on some facts of life, specifically different from those that are the subject of the image for each of the novel at all? We think that if the question is put this way, the answer can only be negative" [Lukacs, 2015].

The researcher considers that the historical novel does not just come out of the genre of social novel, but merged with it. It casts doubt on the expediency of allocation of the historical novel in a genre. Therefore, the genre of the historical novel has certain specificity: "It is important to approach the writer to the last material, the method of its organization, as well as the ideological and aesthetic components".

Historicism works studied the genre, that is not exactly according to historical documents, and in playing the era, its social and psychological component, issue its "soul".

Historical images are scarce, they cannot create mass. However, without mass cannot be depicted society. Fictional images show different social strata, the psychology of the lower classes, customs, and way of life and culture of the era.

Novelist has easier with fictitious people, as it can provide them with any character and any destiny. It allows entering into the psychology of the historical novel, not in these historical characters, to describe the era, constructing the plot. The fictional hero of the author instructs any

role, portraying privacy, dark corners, intimate details of the era, which cannot be found in historical documents, but you can guess from the stingy documents.

In summary, we present the general features of the genre of the historical novel originality:

- The existence of a historical perspective in the work.
- The author is referred to as the era to an end, a holistic period.
- The author is able to assess the causes and consequences of historical events.
- The private life of the hero is connected with historical events.
- Historical element is aesthetically significant in the system of artistic works.

**Main images of K. Hibbert in the historical novel "The Crimean Company of 1854-1855. The tragedy of Lord Raglan".**

One of the many images we have identified, images of characters era officials disclosed artistic conception of the historical novel. This is an image of Lord Raglan, images Keys of Bethlehem Temple, the Holy Land, Crimea, Sevastopol, Allies, and Russian.

The central image, what links together the complex composite structure of the historical novel, is the image of the historical personality of Lord Raglan. There is an appeal to this image for Hibbert. It is the historian but there is no accident, he was always worried about the history of England. The novel depicts Raglan Hibbert as accurately as possible, without idealizing or diminishing its role and importance. Hibbert proves there is no person guilty in the tragedy.

**The image of the historical personality of Lord Raglan.**

Christopher Hibbert in his novel "The Crimean campaign of 1854-1855. The tragedy of Lord Raglan", recreated during the Crimean War to prioritize the image of the individual, Lord Raglan. He debunked the myth of the last war, the individual fault of the military operation. In his historical novel, Hibbert seeks to tell about the war and tell what his character survived. The war is appeared

as something senseless and incomprehensible, which leads to the personal tragedy of the hero and his impending death.

In the historical novel reflects the experience of the past: the war, where the British were driven not by choice, the horrors of trench life, hunger, cold, destruction, loss of life, and finally, the result of a senseless war. Therefore, for the main character of the historical novel, Hibbert is characteristic sense of tragic impotence lonely man.

Researching the problems, which are associated with the war, the writer analyzes the circumstances, created a "personal tragedy" historical personality. For K. Hibbert a "personal tragedy" is a tragedy "historical figure", whose life changed the circumstances in which he was forced to live. The tragedy of "historical figure" is supplemented actually in social context: financial, technical, and poor living conditions suffered by the characters, accompanied by spiritual unsettled.

The author of the historical novel somewhat removed from the era he depicted, respectively. He knows about the outcome of the war, its causes and conditions of the maintenance of peace [Kulygin 2013; Wright, 2005]. In the historical novel, the images of war are formed by considering questions such as war and politics, war and the economy, the war, and individual and social psychology, reflected sociological aspects of the war, preparing for it and its consequences.

Author of the novel acts as a historian, documentarian, sparingly fixing the alignment of forces before the appointment of Raglan: *"It was believed that the post of army commander could claim four generals. However, it later became clear that one **only Lord Raglan had not yet crossed the seventy-year milestone.** <...> there were, however, and those who doubt that a person, who has never commanded a unit of the largest battalion and the last forty years spent reading the papers, can successfully command an army. However, as it turned out, and they could not call worthy candidate"* [Hibbert, 2012: p.9]. The author analyzes the reasons for the appointment of its Raglan at such a high position. It was the lack of decent candidates. Throughout the novel, the author has

repeatedly lead the reader to believe that when all the visible advantages of Lord Raglan, he was not prepared to lead an army successfully.

However, in the public mind, the image of the British at the time Raglan-military leader was the key to victory, because his teacher was the great Duke. He *"possessed excellent health," "It was considered clever diplomat" and "he spoke excellent French," [Hibbert, 2012: p.18], which was important to communicate with allies. Three weeks after the war began, "General Raglan went to a conference in Paris, and then - to Turkey to head the fact that" The Times "newspaper proudly called" the best army have ever left the shores of England"[Hibbert, 2012: p .18].*

Hibbert considered a major problem by Lord Raglan-military chief was the lack of ability to make drastic military decisions. This problem determined the location and value of artistic formations of the historical novel. In the novel, clearly traced the author's position: Raglan had the right to trust the fate of their soldiers subordinates, if they had not only the mind and breadth of outlook of the commander, but *"they possessed knowledge of the situation as a whole, that would have been able to foresee the consequences of their decisions for the entire army". It was credibility had too high a price.*

Raglan often had sad thoughts *"avoided meeting with the soldiers". He deserved reproaches of arrogance and desire to know what difficulties experienced soldiers. "Such a show of contempt .It was for the open expression of adoration and enthusiasm on the part of his subordinates, try to avoid encounters with the soldiers longed to express admiration, on the one hand, it was impolite, and on the other it was just careless. Moreover, it put in false gossips that gradually were became accepting in the army. Soon people began to believe that their commander was too arrogant. And therefore he didn't accept soldiers from signs of admiration; he considered it beneath his dignity to appear among them; Raglan avoids soldiers because he did not want to condescend to talk with them; he does not know and does not want to know how to suffer his people"[Hibbert, 2012: p.158].*

According to the author, it was the biggest mistake of Raglan: *"Two days lately the battle of Balaklava Raglan passed through the camp of the 4th Dragoons. Colonel's wife later told the soldiers stretched out at the sight of the general, both welcomed it. However, he did not react to greetings. "We would like to hear quite a few encouraging words from him - bitterly recalled the colonel - but he acted very rude. He left us and did not tell us anything, "Well done, you guys held firmly. <...> It was a shame that so did the man who really deserves admiration"* [Hibbert, 2012: p.159] – sums up Hibbert. Throughout the novel, clear idea sounds historian, "generals should avoid similar mistakes". However, Hibbert is like as the creator of the historical novel, as Raglan. His image is the most prominent in the novel. Other images are related to it semantically.

### **Images of the British.**

The image of the British is a collective manner. These are high society and ordinary people. In the historical novel, the structure of the British. It has way of changing. Initially, it is the image of the winners. There is a value chain 'victory in Europe - the defeat of the Russian Empire. *"Well, if you happen to war, their guys are the bravest, and the country is still not lost wars ..."* [Hibbert, 2012: p.11]; *"A few months later under the enthusiastic shouts filled with hope for a quick victory the public that army went to war"*[Hibbert, 2012: p.11]. Then the author shows defeated the British, says the terrible outcome of the war: *"It costs Britain more than 21 thousand lives of soldiers and officers"* [Hibbert, 2012: p.11].

The British-combatants and the public were initially confident in the invincibility of their troops. There is a motif of the imaginary victory. All military posts in the British Army were sold out; the highest military structure had no experience of warfare. The images of the British are embodied problem predetermination of the future – the Allied forces were originally destined to great loss of life.

The author, as a person removed from the depicted historical era, describes the events, knowing their outcome. He gives an estimate of the Crimean War, by reconstructing the value chain "War is a great tragedy": *"However, even politicians would not understand all the details of the adventure, due to which the country experienced a great tragedy"* [Hibbert, 2012: p.12]. Hibbert raises the question of the need for the country's participation in hostilities. *"Not many people in the army could say with certainty why the war began that"* [Hibbert, 2012: p.12]. Part of it was associated with the Turkish defense, but Christians despise the Turks, respectively. Combatants were not clear in the name of any ideas they fight. There are human losses, *"We were sent to fight an unjust cause, protect the people, despised by any Christian,"* [Hibbert, 2012 : p.12]; *"There was talk about the protection of the Turks, whom Russian threatened to, but for the soldiers, of course, the main reason were not "* [Hibbert, 2012: p.12].

The real cause of the war with the Russian Empire was the threat of sea-power of England. *"England, that threaten the Russian claims on Istanbul sea power, could not reject the union"* [Hibbert, 2012: p.12].

### **Images of the characters of the war.**

Artistic images **Keys Bethlehem Temple and the Holy Land** are the image of the character of the war. The author shows that the keys of the Bethlehem temple that Turkey took away the Greek Orthodox, the era of the Crimean War, became symbols of the faith and the supremacy of law in the holy place. *"Catholic monks, who were the keys to the main gate of the Church of the Nativity, installed over the crib of the Church their silver star. Orthodox priests tried to stop them. Turkish police took a side with the Catholics"* [Hibbert, 2012: p.12]. In the eyes of Eastern Christians, Bethlehem key was symbolized the primacy of the Church, which it has. In the historical novel, Hibbert, not adhering to any literary canons, in a concise form documentary, describes the causes of the war - the struggle for the Holy Land. Beginning of the war served as a dispute the Catholic and

Orthodox churches. *"The first blows of upcoming opponents exchanged in the course of a bitter dispute the Catholic and Orthodox churches for **the rights to shrines in Palestine**. For many years, and both sides have stated loudly about **their rights to the location where Church of the Nativity** (Orthodox, behind which stood Russia) or **the temple of the Holy Sepulcher** (the Catholics, who were supported by France)"*[Hibbert, 2012: p.13].

### **Holy Russia, Crimea and Sevastopol.**

Semantically with images and symbols of war linked images of **Holy Russia** and "**The Crimea**", the causes of the war according to Hibbert include strengthening of the Russian Empire. *"There were frightening rumors about **the growing power of the Black Sea Fleet and the strong naval base in Sevastopol**, only 250 miles north of the Bosphorus"* [Hibbert, 2012:13]. Therefore, for the British, the Crimean War is a war for the Bosphorus and the Sea of Marmara.

Hibbert was struck by the power of the empire's defenders, there is the image of Holy Russia, to the protection of which stood all Sevastopol. It was said *"Day and night they passed from one trench to another, from the gun to the gun with icons and crosses, prayers and hymns inspiring warriors **to defend Holy Russia**"* [Hibbert, 2012: 106].

**Crimea** image and its main city of **Sevastopol** is reflected keynote of the novel creativity Hibbert - the keynote of the ruins. For historical novel characteristic metaphorical perception of Sevastopol: **Sevastopol - Moscow Sevastopol - Russian Empire, Sevastopol - Fleet, Sevastopol - eternal peace**. *The newspaper "The Times" wrote: "The great political aims of the war will not be achieved as long as there is Sevastopol and the Russian fleet"* [Hibbert, 2012: 27]

The symbol of the defeat of the Russian Empire **were the open gates of Sevastopol**: *"Rumors circulated that the Prince Menshikov cut his throat, and the gates of Sevastopol were opened on the mercy of the victors"* [Hibbert, 2012: p.95].

### **The images of politicians.**

In the novel of Hibbert "Crimean campaign of 1854-1855. The tragedy of Lord Raglan" there are recreated images of European, Russian and Turkish politicians. Russian Tsar is a way of policies that inadvertently triggered the approach of war. *"They knew the reckless statements of the Russian Tsar about Turkey as a weak empire with a vast territory stretching from the Adriatic Sea to the Persian Gulf, from the Black Sea through Syria and Palestine, the Arabian Peninsula"* [Hibbert, 2012: p.12] . There was clear indication of the aggression of the Russian empire. However, the French, on the contrary, sought for war. For the French had a desire and to take revenge for the defeat of France in the War of 1812, and on the other, is the desire to improve their personal status and prestige at the expense of the power of England. Here is an example from the text: *"... the new French monarch, Napoleon III all the forces sought military alliance with Great Britain, which was supposed to give it greater respectability"* [Hibbert, 2012: p.12]. Images of the British politicians are varied, but the authors are interested in their role and participation in the organization of the Crimean Company. So some politicians as Stratford-Radcliffe, Palmerston wished for the war, because of their Russophobic sentiment (*"They know something about the independent views and anti-Russian Ambassador to Turkey Lord Stratford-Radcliffe, his sophisticated mind and influence at the court; at the same a much more powerful figure - Interior Minister Palmerston was known Russophobic sentiment "* [Hibbert, 2012: p.12]). There were other people - Aberdeen, Clarendon - did not want a war (*"Politicians understand that the war did not want nor Prime Minister Aberdeen, nor the Minister of foreign Affairs Clarendon"* [Hibbert, 2012: p.12]).

A special place in the novel is given dyad "Raglan - Palmerston". Author of the novel attitudes towards Palmerston implicitly reflected in the detailed description of the circumstances of his appointment to the post. Initially, the queen did not support his candidacy for the post of prime minister. *"... The queen did not like Palmerston, suggesting that his arrogant manner undermine*

*the authority of Her Majesty. Therefore, use all their influence to ensure that "a rude old man", whom she called "Pilgershteynom" was not elected to high office*" [Hibbert, 2012: p.256]. However, the queen was forced to accept because of the lack of sufficient support in parliament Russell. They were complements an unfavorable impression of Palmerston his appearance: *"Old Lord was deaf and shortsighted. His hair was dyed, and "he had to constantly watch out for false teeth, so as not to lose them during the lengthy speeches"* [Hibbert, 2012: p.257]. The author speaks about the unfair treatment to Raglan Palmerston: *"Few teams have ever receiving such a concise and equally unfair dispatch"* [Hibbert, 2012: p.260].

Christopher Hibbert represents poor image of Omer Pasha in the artistic picture of the world. In characteristic manner, the authors of historical novels, the author recreates the image of Turkish **military commander**. *"There was less popular and pale Omer Pasha, always concerned about the general, who spoke with an terrible accent on a mixture of French, German and Italian languages"* [Hibbert, 2012: p.30]. Complement the images of troop's military chief artistic images that make an even greater contrast in the description of the policy. French troops are robbers who cannot be controlled by their commanders. *"The French officers complained that they could not stop the looting. In the army was so "revolutionary" spirit, that, not being able to control their own soldiers, they could only envy the English discipline "*[Hibbert, 2012: p.46]. British soldiers were also more manageable officers, they could guard against the influence of the French: *"One of the main concerns of Raglan was not to let his subordinates, to take example by the French and to begin a robbing"* [Hibbert, 2012: p.46]. Raglan is portrayed as a politician, to be respectful and humane treatment of opponents.

The British has a negative attitude to the Turks: *"Everyone was in agreement with the fact that" Turks are dirty, lazy and ungrateful people "and" Greeks even worse, "because they are" the biggest liars "*[Hibbert, 2012: p.20]. Senselessness of England had the war in the Crimean War and

it shows the description of Turks. In the novel, there is no practical negative description of Russian by Hibbert, since it is not required to create a semantic image of the novel - Lord Raglan.

The image of the enemy were presented by Russian military leaders. The striking figure is the image of Gorchakov, who is presented in dynamics. He is described in moments of decision-making, active hostilities. Unlike Raglan, he constantly interacts with soldiers, thereby raising their fighting spirit - *"Prince Gorchakov came to this site to personally pick up people at the decisive bayonet attack"* [Hibbert, 2012: p.79].

Less representation in the historical novel is the commander of the Russian army Menshikov. He is given a rating of "cocky", "arrogant", "oppressive", "bankrupt as a man," "hated the Turks". *"Menshikov was not kind to their soldiers, excessively self-confident by nature, subordinates did not like him for arrogance and despotism to them; the officers were trained not to give him advice. During the previous campaign Turkish, Turkish cannon shot and made him untenable as a man. Since then, the prince hated the Turks and all their allies' pathological hatred"* [Hibbert, 2012: p.56]. He also hoped for a quick victory, was confident in the military forces of the Russian Empire, and his expectations were not destined.

## CONCLUSIONS.

Finally, the study of introduced of the historical novel must take analysis of K.Hibberta "Crimean campaign of 1854-1855. Lord Raglan tragedy".

It is the first in the Russian literary attempt to explore the artistic world of the writer. Christopher Hibbert entered the history of world literature as the creator of a new type of English historical novel new types of artistic images. The wars were as the object of his creative thinking. They were going through the various historical epochs of England.

The novel reflects Hibbert writer's interest in the individual. A key way of the historical novel Hibbert is the image of the historical personality of Lord Raglan. Other images of historical figures, images, commander of the British troops, Allied forces and the Russian Empire are the background, and much less meaning. In this respect, they serve a deeper disclosure mainly of historical personality of Lord Raglan. The basic idea of the writer, which he brings to the reader, is to recognize.

### **BIBLIOGRAPHIC REFERENCES.**

1. Bauman, R., 2007. Verbal Art as Performance. *American Anthropologist*, 290-311.
2. Esalnek, A.Ya., 1991. Novel typology (theoretical and historical literary aspects). – M.: MSU publishing house, 328
3. Hibbert, K., 2012. Crimean campaign of 1854-1855. Tragedy by lord Raglan. M.: Phenix, 328.
4. Huges, H., 2013. *The Historical Romance*. London and New York, 232
5. Hymes, D., 2014. *Foundations in Sociolinguistics: An Ethnographic Approach*. Philadelphia: University of Pensilvania Press, 246
6. Kultygin, V. P., 2013. Substantial and institutional formation of military sociology in the USA. M.: Sotsis, No. 12, 133-135
7. Lukács, G., 2012. Historical novel. <http://mesotes.narod.ru/lukacs/hist-roman/histroman-sod.html>
8. Mattews, B., 2008. *The Historical Novel and other essays*. New York, 167
9. Ochs, E., 1993. *Culture and language development*. Cambridge University Press, 253
10. Schiffelin, B.B., 2009. *The Give and Take of Everyday Life: Language Socialization of Kaluli Children*. Cambridge: Cambridge University Press, 278
11. Shestak, L.A., 2013. Russian language personality: codes of figurative verbalization of the thesaurus. *Volgograd: Change*, 2013, 312

12. Tarasov, E.F., 2016. Intercultural communication – new ontology analysis of language awareness. Ethno-cultural specificity of language consciousness. M.: IYA RAN, 7-22

13. Wright, Q.A., 2005. Study of War. Chicago, Univ. of Chicago Press, 357

#### **DATA OF THE AUTHORS.**

**1. Bahar Demir.** Faculty of Letters, Russian Language and Literature Department Atatürk University (Turkey, Erzurum). Email: [info@ores.su](mailto:info@ores.su)

**2. Dinevich Irina.** Department No. 2 for Russian and general education disciplines Faculty of Peoples' Friendship University of Russia (RUDN University), Russia. Email: [olfiss@list.ru](mailto:olfiss@list.ru)

**3. Yurova Yuliya.** Department No. 3 for Russian and general education disciplines faculty of Peoples' Friendship University of Russia (RUDN University), Russia. Email: [info@prescopus.com](mailto:info@prescopus.com)

The publication was prepared with the support of the «RUDN University Program 5-100»

**RECIBIDO:** 4 de noviembre del 2018.

**APROBADO:** 17 de noviembre del 2018.