

INVESTIGATING THE EDUCATIONAL POEM-EPOPEI GENRE DEVELOPMENT IN THE NORTH CAUCASIAN LITERATURE

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Abstract: At the turn of the XIXth and XXth centuries the form and content of the majority of North Caucasian literatures are developed, which rely mainly on the folklore and religious consciousness of the people, the traditions of the East and Russian Soviet classics, which determined the line of creative individuality evolution and the genre development of literature from the folklore-epic poem to the lyroepic one (with historic and ontological issues). The creativity by Ali Shogentsukov largely outstripped the understanding of national history and culture development by contemporaries. The origins of the driving force of his poetry are the social activity of the people necessary in a certain political situation after the nationwide catastrophe as the result of the Russo-Caucasian war. The ethnocentric tendencies of recent decades make realize indirectly the need for a weighty word of literary classics. And in this sense, the creative works by Ali Shogentsukov are not only the history of national literature development, but also a lively participation in the contemporary literary process and in the development of the genre system. That is why the purpose of this work is reasoning (comprehension and rethinking) about the nature and the specificity of the epic poem genre, with the example of the reference work by Ali Shogentsukov "Kambot and Lyatsa".

Keywords: Genre, Poem, Epic, North Caucasian Literature, Ali Shogentsukov, "Kambot And Lyatsa".

1. INTRODUCTION

The literature of the peoples of the North Caucasus, as well as the literature of other peoples of Russia at the turn of the centuries (XIX-XX) was at the epicenter of large-scale historical events that led to the transformation of artistic and aesthetic consciousness. The

achievements of the North Caucasian literatures in the 1920-ies and 1930-ies, as well as the achievements of other national literatures of the former USSR, were largely determined by the influence of Russian revolutionary reality, largely unknown to the patriarchal consciousness, and the impact of Russian literature, which was preparing this very revolution in the preceding century. Therefore, the development of new cultural and civilizational landmarks was difficult and contradictory. The connection between new written literature and folklore also experienced a complex evolution: from direct borrowing of subjects and themes to the rethinking of folklore function, the determination of its role in the development of the figurative world of literature. At the first stage, the artistic methods of folkloric prose and folk poetry influenced the creativity of novice writers, but in the context of a new cultural and civilizational paradigm. Naturally, the works of such artistic level as, for example, "Kambot and Lyatsa" by Ali Shogentsukov, could arise only in the context of the folklore-epic tradition of the people.

The appeal to a large genre form to implement the actual themes of the present is natural and justified in this historical period: capacious lyrical forms (poems) are not always able to accommodate the whole range of thoughts and associations generated by the events of the century. Social transformations in Kabardino-Balkaria have brought literary genres to life capable of capturing the image of time and the rapidly changing cultural and civilizational foundations of national existence in the era of social upheavals and spiritual breakthrough. In many ways this circumstance determined the addiction to the poem for many people. The desire to synthesize highly artistic (poetry as the art in the true sense of the word) and philosophical comprehension of reality predetermines both the author's intention and motivates the choice of the genre form. Gradually, according to the justification by A.-K. Abdullatipov, the poem becomes "the personification of monumental epic lyric poetry, in which the great historical and social significance of content, the breadth and the generality of reality scope is from epic, and an inner, soulful, excited and deeply personal experience of this reality is from lyrics" [1]. The lyric epic poem by A.V. Sulejmanov "Outgen gunler" ("The past days") is indicative in this sense which is the work with a complicated structure and pronounced signs of the "epopee" genre. In the manner typical for this genre, the story is related to historical events of Dagestan, individual heroes (Emelian Pugachev, Stepan Razin, Ullubiy Buinaksky, etc.) and their fates [9]. In Balkarian literature, the lyric-epic tradition, begun by K. Mechiev, was continued by his compatriot A. Budayev with the poem "Before" (1939-1940). "Before" is common to the poem of Kabardian poet Ali Shogentsukov "Kambot and Lyatsa" in many respects.

2. THE EPIC POEM "KAMBOT AND LYATSA" BY ALI SHOGENTSUKOV

By the end of the 1930-ies the works of many North Caucasian authors have already reached their maturity. The artistic experience of Russian literature and the return to national sources made it possible to synthesize traditions on the basis of native folklore. The work by Ali Shogentsukov "Kambot and Lyatsa" (1938) was very important for the national historical and cultural process, which is a kind of artistic chronicle of the Kabardian people lives. It was also a starting point in the process of "pure" literary genre development within the context of the national literature. And since the genre is not an invention of "young" literatures of the former USSR, its movement must certainly be considered in a synchronous-diachronic aspect, that is, in the context of similar literature emergence, similar to the type of consciousness and the evolution of identical genres in foreign literature [11].

So, what is the outstanding work by Ali Shogentsukov "Kambot and Lyatsa"? The definition of genre "purity" is one of the most difficult issues of national literary criticism. Strictly speaking, "Kambot and Lyatsa" is the first literary work, which has arisen in organic connection with the developed folklore. But even with a tangible overcoming of the "absolute

epic distance" (M. Bakhtin), which is important for the emergence of novel thinking elements, it is still early to speak of the actual novel genre in 1930-ies. This "was not allowed" either by the tradition or the "epic state of the world", which asserted the primacy of collective artistic consciousness over the personal one at that time. In our opinion, the explicit "syncretism" of this work genre raises serious doubts in its novel-genre definition. Despite the fact that "Kambot and Lyatsa" is in the focus of national literary criticism for several decades, the analysis of the work still remains a priori in relation to its genre existence, which makes be doubtful even in the correct interpretation of its content and plot-compositional features.

And here we consider it is very important to push away from the observations by H. Teunov, which remain an important methodological reference point in "Kambot and Lyatsa" genre specificity comprehension during our period. H. Teunov wrote the following: "The novel in verse "Kambot and Lyatsa" struck the Kabardian reader with an amazing harmony of verse, a completely new tonality that could not be found in Shogentsukov's predecessor works ... In "Kambot and Lyatsa" almost nothing resembled traditional poems with their traditional poetic Eastern floridity. In this novel, the spirit of the heroic Nartian tales and Kabardian folk songs was felt, but there was also something else, very fresh, new, close to the modern folk language. The loftiness of poetic metaphors intermingled with the common figures of speech, often there were the comparisons that the former poets would probably have recognized as vulgar ones ... in this great epic novel Shogentsukov filled poetry with the juices of real life" [6]. The judgments about the "Eastern floridity" are specific to other literature, of course, but the love story in "Kambot and Lyatsa", in our opinion, is still correlated typologically with the oriental epic. The reflections by H. Teunov "about a great epic novel" is a doubt in "Kambot and Lyatsa" genre determination as a novel in verse and a new understanding of the tasks set by A. Shogentsukov.

The comprehension and the rethinking of "Kambot and Lyatsa" is undoubtedly important because a scientific apparatus is needed to study the work, which is capable of an adequate revealing of its formally-meaningful parameters. So, in the presence of novel, lyrical, dramatic, epic beginnings (the syncretic memory of the genre), the most important task of national literary criticism is to determine the genre dominant of the work that underlies the abovementioned structure-forming elements. We emphasize that Ali Shogentsukov in "Kambot and Lyatsa" builds his attitude to history from the epic-socialist present-future (the created social myth easily sprouts in the myth of the people, "neopaganism" turns into traditional paganism). Thus, a new poetics is created, which goes back to tradition of heroic epic and historical and heroic songs, which are the basis of the genre of national heroic epic (poem) genre within the framework of the "folklore" rather than socialist realism. Such works appear in the period of radical social shifts in the consciousness of society. In world literature, the birth of a poem (epic) precedes the emergence of novel thinking ("Iliad", "Song of Roland", "The Tale of Igor's Campaign"). In the 1920-ies and 1930-ies, Ali Shogentsukov wrote the poetic "epic of the modern era" too according to the dictates of time. Thus, national literatures have created a historical foundation on a written basis as a starting point from the heroic present to the folklore-epic word as the first element of the national style. The work "Kambot and Lyatsa" is a kind of poetic challenge to Kabardian (Adyg) feudalism, which reached the sociocultural intention in the time being represented. The sharp social situation depicted by artistic means is not only the class orientation of literature of the 1920-ies and 1930-ies, not only the "foretold" past, but it is also the traditional folklore "black and white" artistry. Thus, in our opinion, the new aspects of the problem-content evaluation of "Kambot and Lyatsa" allow us to see the terms of the structural elements of the ancient epic poem. But despite the fact that Ali Shogentsukov believed in a "bright future", the open final of "Kambota and Lyatsa" is in many ways wider and deeper than the postulates of socialist realism. This is a kind of "optimistic

tragedy" and, the final of the work co-natural with the timeless national being per se [8]. The poet's striving for a new artistic world modeling with national-folklore-poetic means straightens the epic-cyclical isolation of this national being into the channel of the "eschatological" worldview. And this is an in-depth understanding of national history course, even with its dichotomous reproduction. Time already required another reading of the past, another (not only traditional) spiritual support for the people overcoming the aforementioned national catastrophe. Naturally, it was necessary to have an inspiration and optimistic attitude that would allow us to overcome the pessimism of the Turkish poetry cycle of the young poet for such an artistic task. Moreover, the basis for the aspiration to the "predictable" past and future were new socialist ideas that did not directly contradict the previous family relations, which are the artistic basis for the birth of the epic genre. You can, of course, rebuke the poet for the poetization of Bolshevik ideas. But the poet seeks for support in an insufficiently conscious future within this non-alternative, optimistic, sociocultural situation. Thus, the acceptance of contradictory- socialist ideas of real statehood by Ali Shoghentsukov was the basis of his grandiose plan for the creation of the epic "Kambot and Lyatsa", in which the historical destiny of the people is recreated in its universal perception and sounding. This allows us to consider the epic (the rare genre in the world literature) in the broadest interaction and mutual influence of different cultures. Here, in our opinion, the influence of the European tradition, perceived indirectly through socialist ideas and the elements of Eastern poetry, made a fruitful impact on the poet, which confirmed a new understanding of collective (clan) and personal ratio in the national literature (culture) via "Kambot and Lyatsa". It is noteworthy that "Kambot and Lyatsa" continues to live in the aspect of genre modifications within the turn-stage works of Kabardian literature, defining their genre peculiarity ("The tops do not sleep" by A. Keshokov, "The Stone Age" by H. Beshtokov).

If the emergence of "Kambot and Lyats" corresponds to the "epic state" of the world, then A. Keshokov, who wrote his work half a century after the revolution, already affirms the novel thinking (it is more appropriate to talk about a novel-epic). The work "Tops" demonstrates the "gap" between the author's presence and the self-movement of the genre. "The Stone Age" by H. Bshtokov is the "reduction" of etiquette regulative function and the overcoming of the ideology of that time, based on the created social myth, but we already see an ambivalent attitude to etiquette in the works by Ali Shoghentsukov. The poet focuses the attention on Khasansha and the appeal through authorities in one of the episodes of "Kambot and Lyatsa" not casually. The essence of this confrontation, in our opinion, is revealed by the general theoretical conclusion from G. Gachev: "... the natural life of people, the spontaneously formed common way of life, its manners and world outlook are put in the epic before the necessity of good and evil ..." [2]. This conclusion is an important key for a careful reading of "Kambot and Lyatsa" and gives an opportunity to see the essence of the work in the dialogue of traditional and new cultures. It is noteworthy that despite the small volume that arose on the basis of the "epic state of the world", the work relies on such terms of the classical epic as "war" and "peace", naturally transformed by the artistic tasks of young literatures and the created social myth of the 20th century.

In the XVIIIth century the poet saw both significant traditional epic and personal (the cycle of tales about Zhabaga Kazanoko) preconditions for the self-development of national culture. The poet "compresses" the past, present and future of the people through enduring moral values (Adyg ethics) [3; 5; 7]. A holistic poetic vision of this problem is straightened out by the well-thought-out plot-compositional structure of the epic poem-epopee. The regulatory functions of etiquette were slipping during represented period. But the poet is interested in his "natural" functioning, predisposed to the emergence of personal consciousness. That is why he does not consider Islam as the ideological point of the genre support (he knew about it firsthand), but cultural two world concept (paganism-Christianity,

feudalism-socialism). Thus, for Ali Shogentsukov the birth of real statehood and the "poetic justice" of the protracted Middle Ages were the grounds for thinking about the past and his personal awareness. Therefore, Ali Shogentsukov refers to the folkloric "heroic past" from the socialist "heroic present." This is the "Gordian Knot", which had to be cut to lay the foundations of literary thinking on the background of a "self-sufficient" cultural two world concept. At all times, the epic genre was born in a similar situation of the "epic state of the world", according to the artistic tasks of the national literature. Thus, the idea is built on the two world concept of the oral and new-literate culture: Lyatsa's "shadow" asks "to tell and write" about her tragedy through the centuries, thus breaking the "finite nature" of the oral word being. The "Prologue" of the work is the starting point of the eventual time, which breaks the national life into a remote past and future [4; 10].

3. CONCLUSIONS

In our opinion, these are the sources of the national epic poem (more than that, the national heroic epic) "Kambot and Lyatsa", based on the idea of heroic epic development and the tendency to its demythologization and the disintegration of national existence epic integrity. The appeal to the national- heroic poem-epic was an objective necessity for the further development of national literature (culture) genre system. And the "epic state of the world" dictated the creation of the genre corresponding to time, and first of all the genre with obvious primary signs of the epic. The majority of folk literatures of the North Caucasus had the means of a political approach to social and class phenomena, from the position of artistic and style orientation in the 1920-1930-ies - the intersection point of various trends with the predominance of enlightening and romantic types of thinking.

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