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TÍTULO: Sobre el tema de las ideologías de transformación en el contexto de la evolución de la poesía caucásica del norte.

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RESUMEN: El artículo aborda el problema de la relación entre lo artístico y lo ideológico en la evolución de la poesía del norte de Cáucaso, poco estudiada por la ciencia cultural nacional y la crítica literaria. Los autores proponen su comprensión de la transformación de ideologema como sistema nacional-literario conceptualmente integral. La novedad científica y la relevancia del artículo están determinadas por las nuevas disposiciones para la crítica literaria del Cáucaso Norte. Se consideran los esquemas de entretejido orgánico de elementos reflexivos dirigidos a crear una visión poética del mundo sugestivamente significativa. Los autores consideran que la experiencia poética de Thagazitov, Babaev, y Bayramukova combina en una sola imagen artística la expresión holística de estructuras de diferentes génesis, base para estudiar el desarrollo del pensamiento ético y ético nacional.

PALABRAS CLAVES: poesía, ideología, sistema literario nacional, valores éticos y estéticos, transformación.

TITLE: On the issue of transformation ideologies in the context of evolution of North Caucasian poetry.

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ABSTRACT: The article deals with the problem of the relationship between the artistic and ideological in the evolution of North Caucasian poetry, little-studied by national cultural science and literary criticism. The authors propose their understanding of the transformation of ideologeme as a conceptually-integral national-literary system. The scientific novelty and relevance of the article are determined by new provisions for the North Caucasian literary criticism. The schemes of organic interweaving of reflective elements aimed at creating a suggestively significant poetic world view are also considered. The authors of the article believe that the poetic experience of Zuber Thagazitov, Ibragim Babaev, Halimat Bayramukova combine in a single artistic image the holistic expression of structures of different genesis, it is the basis for studying the further development of national ethical and aesthetic thinking.

KEY WORDS: poetry, ideology, national literary system, ethical and aesthetic values, transformation.

INTRODUCTION.

Soviet literary scholarship, and wider, aesthetic concept was rigidly defined in the coordinates of socio-political concepts and categories; classical Marxism and classical Marxist aesthetic theory did not suggest another approach [1].

In the sphere of humanitarian consciousness up to a certain point, at least till the 70s of the last century, the state strictly controlled the modernization trends of all types of art, without actually allowing any changes in the evaluation system of social phenomena, which inevitably resulted from the socialist interpretations of the concrete historical society state and sustainable forms of its implementation (Lukács 2003: 240).

The pressure from the state led to the bipolar nature of the assessments of the surrounding and was described by Soviet authors. This, in turn, inevitably entailed the ideologization of the North Caucasian poetry at all the levels of their implementation, and national literature have been developed for a long time in conditions where aesthetic reflection itself, more precisely, individual acts of aesthetic reflection functionally represented only aids in creating an ideological effect.

It is not surprising that in the value coordinates of the soviet state, under the pressure of official aesthetics, the texts with lyrical content within the boundaries of the collective actor have become the highest point of development of reflective models in poetry. The author's "I", as already mentioned, had conditional character because the identity of the creator was represented in the works of pre-war years as a certain generalized image of the people, class, social group (Markov 1975: 35–36).

In particular, the ethnic consciousness of the Circassians and the Karachai-Balkarians during several decades was remained within the framework of the "alien" ideological influence on the national-collective consciousness.

DEVELOPMENT.

The similar situation was with the expression of specific national ideas. Ethnic as a peculiar complex of feelings, experiences, reflections and emotiveness was outside the ideology sphere, and therefore, it was not at least welcomed by the new order.

There was a special aesthetic declaration system, which in essence, did not accept anything that would go beyond the boundaries of a completely defined standardized set of art forms and appeals - at all levels of thinking: from subject to rhythm of texts.

With the support of the state, this system was so stable that the first attempts of its reformation at the official level was done already at the second half of the 60s of the last century. At that time, the first doubts about the self-sufficiency of social realism in the sphere of expressive means, which later was resulted in a broad discussion about the openness-closeness of the method, that finished already at the mid-70s, were expressed (Questions of literature, 1975).

Even the poetic thinking of A. Keshokov, who had far outstripped his colleagues in terms of the evolutionary modernization of artistic representations, had obvious features of aesthetic subordination in the 1950s. Not to mention his texts based on the concepts of the Soviet system ("The Rightness of Life", "The Beginning of the Roads", "My Oath", "The Sivash Hardening" and many, many others), we must state that the poems of the great Kabardian poet, reversed to the originally "extra-ideological" experiences, are characterized by the subordinate character of a purely aesthetic reflection, the subordinate tasks of expressing the spirit of Soviet statehood and morality.

The poetics of Z. Thagazitov, in this regard, was undoubtedly innovative. Even a cursory glance even at his early works, not to mention the poems of later periods, is enough to understand that the ideology of the Soviet state was such an organic part of the personality of Zuber Thagazitov, that the constant evidence of its advantages and high qualities was not needed.

In this sense, his first poetic collection, published in Moscow in 1968 – "The Mountains are silent" is very indicative. With the exception of the first poem "You made a mistake, mullah, saying ...", which opens the book, Thagazitov did not present any text with expressed opposition to the ideological plan. At the same time, the author does not avoid appeals to the symbolism and concepts of official Soviet aesthetics, but their role in the general picture of the lyrical experience, compared with the usual tradition of the Kabardian lyrics of this stage of development, has been noticeably changed.

By the way, "Today and Tomorrow" is one of the works of the collection, built on a contrasting comparison of objects and phenomena, the name of the work itself is quite symbolic - instead of the dichotomy of the past and present, already established in Kabardian poetry, Thagazitov considers a pair of "present-future", which is more appropriate for his aesthetic principles – the poet doesn't need to comprehend the past in relation to the present day – the reality of the current day includes the previous by definition, this experience is an organic part of the poet's personality.

Z. Thagazitov was a "Soviet" poet by birthright, he was not in a situation of the influence of double value orientations; "Soviet" and "Kabardian" were an organic unity for him. This ensured his freedom in the interpretation of Soviet symbols and concepts derived from the position of ideological conflict, they turned out to be quite aesthetically viable and very varied in semantic terms.

It must be recognized, that the inner artistic freedom of the Kabardian author made possible the evolutionary development of his artistic thinking even in the narrow field of Soviet ideology and conceptualism, Thagazitov so organically assimilated it and could maneuver even in the rigid framework of purely official aesthetics.

The presence of two Russian translations of a single work allows us to see that Thagazitov's poetic thinking in this component noticeably "overtook" the general indicators and requirements of the Russian-language poetic environment in its "average" form:

... Only frogs scream on the edge of the village,
 and the tractor makes a noise in the distance,
 and the collective farm watchman will not close the eyes,
 he is important, he is serious,
 in the frontier guard cap.

I would say, he has a formidable appearance (Thagazitov, 1963).

We have a translation of the Thagazitov's poem "Midnight", made by A. Yanov for the collection "Echo of Spring", published in 1963 in Nalchik. In the first book of the Kabardian poet "The Mountains are silent", published in Moscow in 1968, this work is translated by the famous Soviet poetess R. Kazakova:

... And frogs scream behind the village frantically –
 give a concert for the stars and the moon.

The tractor chirps on the green grass in tune with them,
 helping to a fun spring work.

And the collective farm watchman cannot sleep too.

The old man looks keenly and touchy into the darkness
 as a young fighter standing on guard
 on the far border this dark night... (Thagazitov 1968).

The second version of the translation of "Midnight", without any doubt, is more sophisticated and perfect technically, but the text of A. Janov is much closer to the original, and as we can see, the translations are marked by a significant difference in the overall ontological orientation, in the placement of accents of poetic experience.

The central object of the description in the last stanza of Z. Thagazitov is the old watchman. This is a person, submitted to the reader with a certain humor, and the real detail of his appearance – the frontier guard cap – is perceived in the text as a direct indication to the circumstances of a person's life, and of course, reinforces the effect of perception of that person in a certain moral and ethical field. However, in any case, the appeal of the poet to the image-symbol of the frontier guard, the guard and defender of his native land, has ideological background; an old man with inherent traits of character and implied biography is in front of the reader (Thagazitov, Kanukoyeva 2014: 198–199). The interpretation of R. Kazakova looks different. It is hardly possible to blame her for lack of talent or low professionalism. Nevertheless, the semantics of the original in her translation is distorted, and we can see the reason for this transformation in the residual influence of the primary, most odious requirements of aesthetics of socialist realism, implying the possibility of lyrical experience only in the space of civil conceptualism and, accordingly, in an exaggerated pathos.

That is why “frogs screaming on the edge of the village” are turned by Kazakova into “frogs” screaming “frenziedly”, “giving a concert for the stars and the moon”, the tractor chirps “helping the work of spring”, and the old watchman is presented as an indestructible defender of Motherland.

A sense of proportionality, even of a such fine lyricist Kazakova, completely give in to the pressure of a stable system of ideologized artistic representation, and the poetess no admits that the comparison of the borders of a corn field or a collective farm warehouse with the borders of a country is at least inappropriate.

Soviet symbolism and imagery in the texts of Thagazitov is the basis of his poetic presentations; however, their interpretation is purely aesthetic; the ideologies of the Kabardian poet are regarded as artistic universals with the socially significant semantics that recede into the background and is crowded out or enriched by the individual experience (Thagazitov, Kanukoyeva 2014: 199).

It should be noted that Thagazit with his “calm” attitude to Soviet symbolism and ideology had no inner need to demonstrate ideological loyalty to the state, he had this quality by definition.

CONCLUSIONS.

This peculiarity of his individual perception of the world became one of the main factors of generation of Thagazitov’s individual style. He stayed in the Soviet ideology and aesthetics field and he used widely concepts and symbolism that came into literature and were approved and encouraged by the state, but in his texts it had artistic and ontological modification and plaid the functional role of the imaginative, expressive attributes, designed to clarify and argue certain universals of the aesthetic quality.

Thus, an unequivocal ideological emblem was later transformed into a detail of a multidimensional image at the level of expressive representations. Z. Thagazitov, at the level of goal-setting of his world view, radically changed the vector of poetic reflection and, breaking the connection of poetic experience with ideological semantics, his artistic world had become a self-sufficient.

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