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TÍTULO: El bilingüismo en la poesía moderna de Karachay-Balkar.

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RESUMEN: El artículo estudia el bilingüismo en la poesía moderna de Karachay y Balkar, revelándose tendencias y particularidades del discurso poético. Se han realizado investigaciones sobre poesía en lengua rusa, cuya madurez creativa está en el período posterior a la Perestroika, y por poetas de nueva generación que se embarcaron en un camino creativo a fines del siglo XXI. Refiriéndose a la poesía de Karachay y Balkar, es necesario aclarar que influenciado por la interacción de dos culturas lingüísticas, representa dos realidades de la visión del mundo: la nacional específica y la multicultural, multiétnica. Los artistas nacionales incorporan a sus obras en el idioma ruso elementos de mentalidad doméstica, problemática, psicologismo, emocionalidad, previamente pulidos por las mejores muestras de la literatura de Karachay y Balkar.

PALABRAS CLAVES: Karachai moderno y poesía balcánica, bilingüismo, mentalidad étnica, diáspora.

TITLE: Bilingualism in the modern Karachay-Balkar poetry.

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ABSTRACT: The paper studies bilingualism issues in the modern Karachay and Balkar poetry. Tendencies and particularities have been revealed within the poetic discourse. Researches have been conducted on the Russian language poetry that has been created by authors, whose creative maturity occurs during the post-Perestroika period, and by new generation poets who embarked on a creative path at the turn of 21st century. Referring to the Karachay and Balkar poetry, it is necessary to clarify that influenced by interaction of two linguistic cultures, it represents two world-vision realities: the national-specific and cross-cultural, multi-ethnic. National artists bring into their Russian language works elements of domestic mentality, problematics, psychologism, emotionality, previously polished by the best samples of the Karachay and Balkar literature.

KEY WORDS: modern Karachai and Balkar poetry, bilingualism, ethnic mentality, diaspora.

INTRODUCTION.

Globalization increases the need for studying phenomenon of bilingualism in various branches of science. The advent of the information society has led to a high degree to the development of the bilingualism in the country. In ongoing globalization process, the bilingualism, as a part of this process, features syncretism of two belief systems that can be either positive or negative.

The bilingualism facilitates and enhances intercultural dialogue process within the social media global community (Vereshchagin E.M., 1970). At the same time, the language policy cannot always be objective in the relationship between two cultures and may result in a forced uniformity of the ethnically marked categories (language, traditions, etc.) among numerically small peoples.

Undoubtedly, the bilingualism has beneficial effects on national authors' creative activities. The outstanding Kyrgyz Soviet writer Ch. Aitmatov argued that writing in two languages is an opportunity to push the boundaries of national literature (Linguistic 1990). The bilingualism embodies (in particular, in the Karachay-Balkar literature) both linguistic and social dimensions.

The Russian Federation is one of the largest multinational states where languages are developed due to inter-lingual communication within ethnic composition of the neighborhood.

Thus, the peoples who live in the North Caucasus combine two languages within the framework of perceptions and communicative activity.

The reasons that has given great impetus to national writers of the Soviet and current periods to write in the Russian language are not the same. One of the reasons of the language shift the philologist M.A. Pilgun associates with a move from one language environment to another (Pilgun, 2015). Certainly, this assumption seems valid but for the recent young authors it is very important to reach a wider audience including major metropolitan areas. Moreover, the Russian language increases chances for overcoming the stereotypes about "the poetry of the periphery". Translation process is less widely practiced nowadays. Modern bilingual poets are fluent in two languages and may do perfectly well without professional language translators.

In 2015, Young Authors' poetry collection titled "Poetic Line" was published in the Russian language. For the North Caucasian literature, this event was quite meaningful and well represented. In his preface the complier - young author R. Rubanov claims: "In general, in today's world the peoples living in the Caucasus seem far removed from the poetry. Even the Russian reading audience has little knowledge about the contemporary Caucasian poetry" – although further he makes things clearer: "... this book of poems partly fills the gap ..." (Poetic line, 2015, p.8). We should admit that regional literature is left out in the shadow and it is not due to the absence of gifted writers in the Caucasus but due to the geographic remoteness from the capital cities.

Among other reasons is the fact that the theory of poetic bilingualism is not fully researched despite the numerous publications presented by Russian and foreign scientists. (T.Sh. Bittirova “Creativity of bilingual poets as an indicator of post-Soviet identity”, Z.A. Kuchukova “The Russian and native languages status in artistic installation in T. Zumakulova’s poetry”, A.M. Kazieva “The Translation Strategy: On the Decoding of the Specificity of the Mentality of the Native Speaker”, S.G. Nikolaev “The Bilingualism Phenomenon: Issues and Research Perspectives”, F. Grosjean “Bilingual as a Competent but Specific Speaker-Hearer”, Gumperz J. Mackey “Linguistic and Social Interaction in Two Communities”, F.William “The Description of Bilingualism”, E.K. Chernichkina “Artificial Bilingualism: Issues on Interference”, I. Khaleyeva “Secondary Language Identity as a Recipient of a Foreign Text”, U.Weinreich “Language Contacts: Research Situation and Problems.”, etc). We still have issues on this topic to consider (Mackey, William, 2000; Grosjean, 1985).

DEVELOPMENT.

Materials and research methods.

We have carried out our study on poetic works of modern Karachay and Balkar poets of the late 20th and early 21st centuries: *Artur Bakkuev, Shakhriza Bogatyreva, Aishat Kuscheterova, Nauruza Bayramkulova, and Ismail Baituganov*. For the first time, new names are introduced for the examining and evaluating of the Russian-language works created by two bilingual poet generations.

Research methods: For our purposes, we have used an integrating approach with combine elements of comparative and historical linguistics, holistic approach, and historical-critical method. The results obtained contribute to the development of the theory of the text and discourse in aspect of the analysis of the latest Karachay and Balkar poetry.

The purpose of the study is to reveal characteristic features of the bilingual phenomenon in modern Karachay and Balkar poetry of the late 20th and early 21st centuries, to single out general tendencies, to substantiate the existing trends that characterize the newest poetry discourse, to analyze the author's self-awareness in the aspect of ethnic and cultural peculiarities of the region.

The post-Perestroika generation of 80s and generation after millennials represent the current bilingual poetry.

We argue that in the framework of the same poetic culture different models of artistic self-expression can coexist and manifest in each generation in different ways.

The creative debuts for many poets of the post-Perestroika time occurred in the Russian language. Among them *Sh. Bogatyreva, A. Bakkuev, A. Kuscheterova, N. Bairamkulov.*

Discussion.

The Balkar poet *Artur Bakkuev* throughout his poetic career expanded his discursive repertoire not only using various poetic forms but also the language transition between Russian and Balkar. Romantic outlook and indistinct features of national world vision characterize his early Russian lyrics originated in the 80s. *// Мы накануне, словно две стихии, / Друг другу тайной страстью налитые, / Поспорили, что я до новой встречи / Час пробужденья твоего увековечу...//* (Bakkuev, 2008: 43) (We are like two phenomena filled with secret passion for each other, I bet, that you will see me again before your hour of awakening...).

His Russian-language poetry of the Soviet era did not have a clear orientation. This is primarily due to the socio-political situation in the country. The ideology of the Communist Party of the Soviet Union brought together all the peoples of the USSR and the Russian language was the second most widely spoken mother tongue. Certainly, to create simultaneously in two languages is not easy since each language in the poet's mind is separated and requires absolute re-embodiment. A national writer

acquires opportunity for thinking using parameters of the other culture via other forms of artistic expression that contribute to the text a special aesthetic savor.

The modern Karachay and Balkar poetry of the 80s is regarded as philosophical reflection on the so-called universal themes of *life*, *death*, *love*, *time*, *harmony*. The way of thinking in the Russian language requires from a bilingual poet a certain transformation, a change of the "cultural mask" whereas he speaks and thinks in his mother tongue employing linguistic and cultural environment in identical for perception parameters.

Published in 2008 the book of poems "Under the Sign of Eternity", by *Shakhriza Bogatyryova*, who mostly writes in Russian, is an important event in the Karachay literature. Her unique poetic talent has manifested in a fantasy, romantic worldview, in profound philosophical meditation, in associative figurative thinking. In some of her books, worldview national elements such as character, languages and thinking styles are hard to grasp. Her poetry is saturated with philosophical arguments; the naturalness and vagueness of the posed questions give impression of withdrawing into herself, talking to herself: *// Эту роль, как монтаж из несбывшихся снов,/ Прохожу по четвертому кругу,/ И в печали своей, не имея врагов,/Не признаюсь порывисто другу //* (Bogatyryova, 2008: 55). (This part as a composition of unfulfilled dreams I perform for the fourth time and in my sorrow not having enemies I will not impulsively confess this to my friend). In another poem *«В ущелье Учкулан»* ("In the Uchkulan Gorge") she focuses on the feelings and emotions that fill her during homeland visit rather than to beauties of the native land: *//Хоть непокорный дух мой не поник –/ Робею больше в мыслях, чем в поступках,/ От жизни взять отсрочку бы на миг,/Рассыпаться калейдоскопом хрупко //* (Bogatyryova, 2008: 21). (Though my unruly spirit did not wilt – I feel embarrassed more in thoughts than in deeds. If I could take a leave of life for a moment at least and fall apart like colorful glasses in the kaleidoscope). The scenic beauty of landscapes inspires, fills with harmony, peace and hope.

The similar aesthetic principles we can find in *A. Kuscheterova's* lyrics. Her bilingual poetry is full of thoughts about love and relationships: *//Неожиданна, не скрою, эта встреча… Шанс такой. Мне подарена наверно моей мачехой судьбой. Всё в тебе так мило сердцу, прочит счастье впереди. Может мне поддаться страсти и сказать тебе: Веди… //* (Kuscheterov, 2012: 64). (I should admit this meeting is unexpected... This chance most probably stepmother fate has given me. Everything in you is so sweet to my heart. I see the happiness ahead. Maybe I will give way to passion and tell you: Lead me ...). Here it is obvious the author realizes her purpose using one more poetic model. She offers spiritual immersion of the concept, idea, and emotions into other cultural environment choosing, meanwhile, the objective technique for their implementation.

The works of the above authors have elevated life and human problems to a new level. They develop religious and philosophical themes and try to synthesize the poetic and sacral discourses without ethnic elements. At the beginning of the 21st century, a new generation of authors emerged, whose creative quest is quite a long way from their predecessors. A major change in public life have stimulated young people's increased interest in the topos of a small homeland and national affairs. Switching to another language is not so rare amid bilingual authors. The choice is often determined by a more prestigious status of language and literary tradition. The young galaxy of poets, such as N. Bayramkulov, I. Baytuganov confirm this.

One of the brightest representatives of the bilingual young generation is the Karachay poet N. Bayramkulov. His works retain genetic sense of nationality, separate cultural identity. They are the "product" of the ethnic self-expression realized through switching to Russian: *//Любимый Карачай, гордая Балкария!/ Народ, чье воплощение – Эльбрус!/ Алан миллет, о тебе стихи слагаю я / Народ, о котором никто не скажет – трус!//* (Baituganov, 2016:16) (Beloved Karachay, proud Balkaria! The people whose symbol is Elbrus! Alan millet, I make verses about you no one can call my people a coward!).

The development of bilingualism in the works of N. Bayramkulov was influenced by studying abroad. Perhaps it is from there that the Byronic motifs originate in his Russian-language poetry. The leading romantic themes imbued with elegiac motifs define mental space in his poetry. The subject of the elegy is not the loss itself, but reflection on the loss. A lyrical hero experiences complicated feelings and dual emotions where bitter feelings of loss are verbalized in happy memories of the past («*Поклонение красоте*» *("Adoration of Beauty"), «Терпение», ("Patience"), «Серенада» ("Serenade" etc.))*. And here the author switches to the Russian language not just in order to convey individual particular emotions in "liberated" manner since in reality the Russian language gives more than native language opportunities to develop more openly love thematic line. The author maintains the same concept regardless of the "language transitions" (Lotman, 1997: 64).

Thus, young poets seek to perpetuate their cultural identity in the works created in Russian as well. But at the same time, this process contributes to evolution of the national culture under the current link with the Russian language developing dialectical relationships and intercultural communication. The Russian-language poetry of the young Masters of the Word are based on the combination of mental aspects where the poets rely on ethnic symbolism, ethnographic details thus creating a character conceptually linked to a myth and stereotype. *// Успокоение нашел я, / В лицезрении гор / Я благодарю тебя, О Боже / За созданный узор!//* (Bayramkulov, 2012: 28) (I found some peace in seeing mountains. I thank you, O my God for the painting you have created!

The young poets master two languages, but the fundamental worldview presented in their works remains ethnic. Implementation of the ethnically marked concepts are reinforced with grotesque and hyperbolized characters. In contrast to the universal themes, the issues associated with ethnic mentality are presented in another emotional coloring. The authentic national world vision *N. Bayramkulov* presents in his poem "Я преклоняюсь перед вами, горы" ("I bow to you, mountains"):

Я преклоняюсь перед вами, горы

От верховья Архыза до верховья Теберды

За то, что вы не знаете позора

За то, что седоглавы и горды (Bayramkulov, 2012: 116).

(I bow to you, mountains from the headwaters of Arkhyz to the headwaters of Teberda, for not knowing shame, for being gray and proud).

Every word in the poem aims to implement the author's intent to depict accurately the majesty of the gray-head peaks. N. Bairamkulov bear in his mind self- improvement and self-development, the processes that are based on the national characteristic features, code of honor including spiritual values like zest for life, modesty, industriousness, and courage (Sultanov, 2001; Hakuasheva, 2017). The intention to show the national character of the Balkar people, to outline pride for his people reaches the emotional peak in the poem *«О, край родной»* ("Oh, my native land"):

Горы устрашают только трусов

Горы только надо полюбить

Нужно на подъемах и на спусках

В трусости себя разубедить. (Baituganov, 2016: 117).

(Mountains frighten only cowards, mountains just need to love, and one should push away his cowardice while climbing and descending mountains).

Another young Balkarian poet *I. Baituganov* and his bilingual creativity is no less interesting. The author actively develops the patriotic line giving preferences for depicting ethnic values that manifest his ideas of the ideal and determines often axiological vector for moral issues (family, home, folk traditions). The conceptual framework for the emancipation of the mind or language does not replace the growing interest to the national picture of the world in his Russian lyrics. National world vision dominates in his poetic discourse: *// Там, где горы достигнув небес, / Белоснежно сверкают красой, / Есть народ, для которого честь - / Быть правдивым, Обычай такой* (Baituganov,

2016: 66). (There is a place where the mountains reach heaven, they snow-white sparkle with beauty, there live people for whom the honor means to be truthful, it is this people's custom). Thus, I. Baituganov's poems, a lot of them, sound like hymn to his Fatherland.

Another type of bilingualism is found in the Karachay-Balkar ethnic group migrated overseas and compactly settled in Turkey. The most widespread bilingualism form within the diaspora is a coordinated asymmetrical bilingualism determined by the communicative situation (Dampilova, 2015; Vereshchagin, 1970).

Studying of native languages within immigrant groups until recently was prohibited as well as publishing activity. Other language than Turkish in the formal education system and publishing was banned. The literary critic T. Sh. Bittirova notes: "... the diasporas did not always have their own literature, that could reflect historical events and contemporary realities. That became impossible owing to the emergence of insuperable objective circumstances" (Bittirvova, 2017: 106). All this has given rise to a complementary lexical correlation in which language switching is provoked by social and political circumstances. All this has led to the appearance of a complementary lexical correlation, in which the transition to another language is provoked by socio-political circumstances. Consequently, there is a tendency for the development of the replication, which is one of the bilingualism forms in the Karachay-Balkar communities.

The book, compiled by T. Bittirova, consists of works representing a holistic picture of contemporary artistic world of immigrant authors. Here are the most significant names: Ogtay Erendur (Bazarchylany Erendur, 1979) "Kyonak yu" (Guest house), Adilkhan Adioglu (Appay Adilkhan, 1970) "Zhurtum chakyrady" (Motherland calls), "Zhurtundan kenge" (Far from the Motherland); Levent Itez (Leven Tekeev 1968) "Mingi tau" (Elbrus) (*Ata zhurtnu ynakylap*, 2014).

Speaking on the specifics of the diaspora literature, we should outline its multilinguistic feature. The books are written in the Turkish and Karachay-Balkar languages. Lots of poems represent combination of two languages. Sometimes the authors insert Turkish words or phrases in the text. Foreign language blotches appear in most diaspora writers' books. Usually it is a common colloquial vocabulary including slang used by individual age or professional groups*:// Эндиги тойлада эскидеча* ***уухты*** *кетмейди, / Жюрегибиз да жызылдамайды, къобуз башыбызны* ***шиширеди****, Кишини сюйгени да жокъду, жууукъларын да билмейди, Хар ким бир тенги бла* ***арбасынды*** *олтуруп* ***газоз*** *ичеди// (О. Эрендур «Мектапда той бар эди»)* (*Ata zhurtnu ynakylap*, 2014: 119). (In modern times festivities are not the same as they used to be, accordion does not touch anybody anymore but cause a headache. No one has any favorite pastime, they do not even know their relatives, everyone drinks sparkling water with his friend in his car).

Results and Discussions.

The language switching has given impetus to show the culture, history, daily life, national character within the world artistic space. Therefore, the young authors consider as their primary focus to convey to readers the spirit of their people. Grounded on the national art tradition updated thematic lines have contributed to a new aesthetic expression represented in their poetic texts. The young poets actively employ in lyrics words and word combinations relating to religious symbols and beliefs thus backing the revival of the national and religious worldview in the region.

As for the young poets' predecessors their religious affiliation is not clearly indicated when mentioning God in their Russian lyrics.

Despite the present phenomenon has a positive dynamic in the North Caucasian literature, it is very difficult to predict perspectives for the bilingualism further development exactly among the new representatives of the modern Karachay and Balkar poetic culture. Since, in reality, the Karachay and

Balkar poetry of the 21st century is founded on the continuity. Mainstreaming of the issues of national identity in the region, the desire to revive, preserve and keep the native language alive have determined the tendency towards traditional artistic world vision.

The recent bilingual poetry of late 20th century is characterized by philosophical reflections on the eternal questions including Russian universal archetypes: *life, death, time, space.*

In spite of the isolation from the Homeland, the diaspora members express concern about the maintenance of the language, customs and traditions. Grounding on the creative works we may argue that Karachay and Balkar immigrant groups managed to preserve a unique ethnicity and cultural heritage by artistic reconstruction of the national reality, originality of the inner world, psychology, philosophy of the people.

CONCLUSIONS.

In general, the bilingual poetry not just enhances the national literature, but also brings it closer to the global vision of a world.

To summarize, it should be noted the Russian language is the language of interethnic communication and serves as a bridge in the literary process. Bilingual poetry is a kind of "civilization value" in the national poetic tradition's evolution.

It is worth noting, however, the distinctive features that are determined by heterogeneous models of artistic self-expression. The self-expression of each generation manifests in the framework of the same poetic culture, but in different ways.

Recommendations.

The results obtained may be used in studying bilingualism in the Karachay-Balkar literature. Theoretical and practical conclusions could promote continued research of trends and issues in cultural study and national poetry at the turn of the 20th/21st centuries. They also may be employed

in teaching of the history of Karachay-Balkar poetry and national literature of the peoples of the Russian Federation.

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