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TÍTULO: Características del discurso cultural del estudio de Sadik Duda "El tema del Cáucaso en la literatura rusa de los siglos XVIII y XIX".

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RESUMEN: El artículo trata del representante de la literatura Karachay-Balkar en el extranjero, Sadyk Duda "El tema del Cáucaso en la literatura rusa de los siglos 18 y 19, que proporciona información sobre el destino personal y la biografía creativa del autor. Los autores utilizaron métodos sistemáticos y comparativos. El resultado del análisis es una comprensión del papel del discurso culturológico de S. Duda sobre la literatura rusa clásica del Cáucaso. Se concluye que el tema del Cáucaso en la cultura rusa actuó como una medida del talento de las convicciones morales, la conciencia cívica y la adhesión a los ideales universales. El artículo trata sobre el significado y la relevancia de la monografía de S. Duda para el acercamiento de las culturas estadounidense y rusa.

PALABRAS CLAVES: La literatura rusa sobre el Cáucaso, Karachay-Balkar en el extranjero, Sadyk Duda, estudios literarios, tradiciones y diálogo de culturas.

TITLE: Cultural discourse features of the study of Sadik Duda “The theme of the Caucasus in Russian Literature of 18-19 centuries”.

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ABSTRACT: The article deals with the representative of the Karachay-Balkar literature abroad, Sadyk Duda “The theme of the Caucasus in Russian literature of 18-19 centuries, providing information about the personal fate and creative biography of the author. The authors used systematic and comparative methods. The result of the analysis is an understanding of the role of the culturological discourse of S. Duda's study about the classical Russian literature about the Caucasus. It concludes that the Caucasian theme in Russian culture acted as a measure of the talent of moral convictions, civic consciousness and adherence to universal ideals. The article is given to the significance and relevance of S. Duda's monograph for the rapprochement of American and Russian cultures.

KEY WORDS: Russian literature about the Caucasus; Karachay-Balkar abroad; Sadyk Duda; literary studies; traditions and dialogue of cultures.

INTRODUCTION.

The author of the fundamental research “The Caucasus Theme in Russian Literature of the 18-19th Century” Sadyk Tufan Duda (Dudov), a representative of the Karachay-Balkar diaspora, made a great

contribution to the promotion of Russian classical literature in the USA, both as a university professor and as a scientist and literary critic. He is one of the brightest personalities of the Karachay-Balkar abroad, who realized his knowledge, received in a Soviet school before the Great Patriotic War, in the field of Russian culture.

“The Karachay-Balkarian diaspora in the United States was formed in the second half of the 20th century. About 40 families in the late 1950s with the help of the Tolstoy Foundation (a humanitarian organization created by Alexandra Tolstaya (1884–1979), the daughter of the great writer Lev Tolstoy), moved to New York, and then, to other different cities” (Borlakova, 2009, p. 10).

According to F. Borlakova, the representatives of the Karachay-Balkarian diaspora “successfully integrated into the American society, occupying a worthy place in various fields: education and culture, business and medicine, sports and science” (Borlakova, 2009, p. 9). Among them, we can distinguish representatives of the intellectual elite, such as the scientist-folklorist and ethnographer Mahmud Dudov (1908–1980); the author of historical and ethnographic studies, who made a great contribution to establishing ties with public organizations of various diasporas and Caucasian emigrant communities; Mark Khubiy (1945) – scientist-mathematician, linguist, poet-translator, professor at the computer science department of the college of natural and mathematical sciences, author of many articles and publications and works of linguistics and mathematical modeling recognized by the scientific community; Sadyk Duda (1925–2006) – scientist-philologist, professor, whose work was aimed at introducing Russian literature and the culture of American society. At the end of the World War II, Sadyk Duda found himself in Europe (he had to be a refugee).

In the camp for displaced people, he received a school-leaving certificate, and then, specialized in the field of philology. He was fluent in several languages: Karachay-Balkar, Russian, Turkish, German,

Italian, English, and was teaching in these languages. He wrote his candidate dissertation in German, a doctoral thesis in Russian and English.

Duda wrote in his autobiography: "In 1960, in Germany, I defended PhD thesis about the image of Islam (Muslims) in the Germanic epoch of the 12th-13th centuries. In 1971 I defended a doctoral thesis about the Caucasus in Russian literature.

In the years 1971-1973, he was professor of Russian Language and Literature, German Language and Literature at the Philosophy Department of North Carolina State University" (Bittirova, 2018, p. 94).

In 1975, he was awarded the title "Outstanding Educator of America." In 1974 he was elected as a member of a cultural and academic delegation sent to Arab countries. In 1991 were in Moscow by invitation of the Moscow State Institute of International Relations (MGIMO), as a part of the academic delegation of ten people - representatives of five US universities. The delegation signed a three-year academic exchange agreement between MGIMO and five US universities (Kagieva, 2001, p. 157).

DEVELOPMENT.

Materials and methods.

We used systematic and comparative methods in relation to the analysis of the facts of Russian classics about the Caucasus, reflected in the literary studies of Russian scientists.

Study of Sadik Duda. Caucasus in Russian literature.

The topic of Sadyk Dudov's doctoral dissertation was very interesting for American philologists, primarily because it revealed Russian literature from an unknown angle by a representative of Caucasian nationality who knew the subject of the study not only by critical literature and translations, but in the original. The author himself writes about why the theme of the Caucasus in Russian

literature of the 18–19 centuries was interesting for himself: “The Caucasian theme is one of the most popular in Russian artistic literature of the 19th century. This is evidence by the fact that such famous people of Russian literature as Derzhavin, Zhukovsky, Griboedov, Pushkin, Lermontov, Tolstoy and many others turned to this topic and found an abundance of material for the embodiment of their creative ideas and ideals in it” (Duda, 1997, p. 63).

The dissertation, as a monographic study, “is of great interest, both scientifically and culturally, because it is one of the systemic studies of the topic. The breadth of coverage of factual material, critical literature, an original approach to solving the scientific problems puts it on a par with fundamental research about Russian literature and its classics” (Bittirova, 2018, 127).

The interpretation of the war is also analyzed. “Contrary to the romantic tradition of the 20s of the XIX century, which showed the war in Caucasus mainly as a result of the wildness of the mountain tribes ... the tendency to robbery and predation, a desire for strict objectivity and some historical authenticity is often seen in the works of the 30s. The war and its causes and essence are explained from the point of view of the highlanders” (Duda, 1999, p. 325–326).

We can see the personality of A.S. Pushkin, who left the Decembrist vision of the Caucasus (in particular, Bestuzhev-Marlinsky) and “works on the problem of understanding other culture, such an image of the culture, so that words name things, the text incorporates the depicted, and does not correlate with it as symbol and sign... This new direction in Pushkin’s works was, of course, connected with his desire to overcome romanticism, with the poet’s movement towards realism” (Duda, 1997, p. 63).

The artistic comprehension of the Caucasus, according to the author, was associated with the development of a realistic method in Russian literature. According to M. Arkhireyev: “The Caucasus, as an exotic land, was contrasted in the works of Russian writers to the ordinary. So, especially

romantics could look to the Caucasus, a double peace was both a characteristic feature of thinking and a necessary aesthetic category for them” (Arkhireyev, 2004, p. 4).

The mythologization of the Caucasus in the works of Russian literature of the nineteenth century was dictated by romantic aspirations associated with Western European tendencies in the study of the life of a “natural man” (J.-J. Russo) (Bazieva, 2013, p. 169). If the representative of classicism Lomonosov, based on his understanding of reality, was on the approaches to the theme of the Caucasus, “starting with wild exoticism” and its rhetorical nature, then the next steps are connected with deepening and expanding it.

S. Duda claims that romantics perceive everything through a "motley and luxurious style of idealization", and a "realistic description" begins in the 30s and continues to develop in the later years of the XIX century. He emphasizes that the Caucasian theme is not limited by “any period or literary movement. It passes through all the artistic literature, accompanying it in many periods of its development” (Duda, 1997, p. 20). The Caucasus, according to S. Duda, “has the attention of the best talents of Russian literature. For some of them, the Caucasus becomes an object of creative inspiration, a source of images and pictures for their aesthetic and ethical ideas and ideals” (Duda, 1997, p.18).

The author asks why the Caucasus has become a literary oracle, because the Caucasus was not such a significant historical and geographical object for Russian literature as Moscow, Novgorod, Kiev, Petersburg, cities that played a huge role in the formation of the Russian state. He finds the answer in the history of Russia. The conquest of the Caucasus, which began immediately after the victory over Napoleon, became the object of artistic research, and authentic poets and writers created images based on events of almost a century-long struggle. “The theme of the Caucasus in Russian literature of the first quarter of the XIX century is special, - writes Georgian researcher I. L. Bagrationi-Mukhraneli.

- None of the lands annexed to the Russian Empire - Crimea, Bessarabia, Poland - received such coverage. This cannot be explained by either political or purely literary reasons - romanticism, with its striving for exotic countries: Moldovan gypsies or Crimean Tatars are perhaps even more exotic than the inhabitants of Georgia. Nevertheless, both Griboedov (the incomplete tragedy of “Georgian Night”) and Pushkin (“Caucasian Prisoner”, “Don’t sing, beauty, in my presence”, “On the hills of Georgia”, “Monastery on Kazbek”, “Journey to Arzum”), and Bestuzhev-Marlinsky turn to “sad Georgia”, its songs, residents and historical fate.

Russian literature in the XIX century has many functions that are not peculiar to the literature of other countries (Bagration-Muhraneli, 2008, p. 396).

Almost all the authors who wrote about the Caucasus, along with pictures of a majestic, harsh nature, about the social and political foundations of the confrontation, tried to understand what the empire would give to the highlanders. S. Duda attaches a great importance to this aspect. It was important for him to see how the authors of the Caucasian theme penetrated into the depths of the “conflict of civilizations”, which inspired them to create this or that work. “...the Caucasian theme was not a universal or the main theme of artistic creation. The Caucasus itself, as a geographical object, did not have such important historical significance to become the subject of artistic description. But the Russian classics, as we indicated above, often used this theme” (Duda, 1997, p. 23).

Characterization of the processes of interaction between two cultures - Russian and Caucasian, identification of the general and the special in the traditional system of values, imperative practices is the general line of S. Duda's research thought. “The culture of the peoples of the North Caucasus and the cultures of other territories of Russia (including Muslim regions) are different by a number of features (lifestyle, life support system, social and normative culture, religion, etc). Close family ties, large families, the unquestioned authority of elders, the priority of clan, family and national

interests over personal interests, strict adherence to adatas (customs) and ethno-ethical standards, the so-called “laws of the mountains” are the features that determined the uniqueness of regional culture” (Bazieva, 2013, p. 168).

How was the culture of the highlanders (both domestic and spiritual) closed to the culture of the metropolis, and what was their difference at the initial stage of interaction? The author of the research finds answers to these complex questions of the ethno-mental nature in the works of Russian classics, in their general humanistic orientation. This circumstance is also confirmed in a number of studies of modern North Caucasian literary scientists (Uzdenova, 2001, 121 p.; Bolatova, 2008, p. 56–58).

Starting from Bestuzhev-Marlinsky Russian literature is changing its attitude towards Caucasians, and they become closer and more understandable. If for Zhukovsky or Polezhaev the main occupation of the highlanders seems to be predation, robbery, murder, then “thoughts about being, a man and nature, about a person’s struggle with himself, the problem of good and evil, faith in the human mind, the affirmation of the value of the human personality — all this philosophical stream constantly accompanies the narrative in the story “Ammalat-Bek”. On this side, the Bestuzhev’s story reminds the Lermontov’s poetry” (Duda, 1997, p. 331).

Russian classical literature is considered in stages, as the topic is mastered, and the author of the work addresses it to the works of the most prominent representatives of Russian literature - V. Zhukovsky, A. Pushkin, A. Griboedov, F. Ryleyev, A. Polezhaev, A. Bestuzhev- Marlinsky, L. Tolstoy, A. Chekhov, F. Dostoevsky and others, in the works of which the dynamics of worldview positions is traced.

CONCLUSIONS.

Thanks to the factual material, involved in the study, the breadth of its coverage and the objectivity of the characteristics, the author showed the transformation of ideas about the Caucasus in Russian classics. "S. Duda concludes that Russian literature, in its best examples, was humanistic in relation to the struggle of the highlanders in upholding their freedom" (Bittirova, 2018, p. 127).

If we assume that "there is a certain key problem, that sets the vector orientation for its semantic "deployment", at the base of each discourse (we are talking about institutional discourses)" (Kozhemyakin, 2008, p. 4), then the problem of objective coverage of dramatic events, related to the era of the accession of the Caucasus to the Russian Empire, was deeply and extensively studied in the dissertation of the American scientist of Karachay-Balkarian origin Sadyk Duda.

The literary work of S. Duda is convincing evidence of the scientific achievements of the Karachay-Balkar diaspora in the field of the humanities. The monograph is valuable because significantly complements researches on a given topic and promotes interaction and mutual enrichment of the United States and Russia in the sociocultural aspect.

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