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North Caucasian Poetry at the Turn of The Centuries: End of the 20th Beginning of the 21st Century

20. Yüzyıl Sonlarından 21. Yüzyıl Başlarına Kadarki Süreçte
Kuzey Kafkasya Şiiri"

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Abstract

The modern North Caucasian poetry as the phenomenon in the context of the all-Russian literary process is investigated in the article, as well as implementation of the concept of an innovative model of poetic understanding of the world and

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the forms of its representation. The synthesis of artistic discoveries generated by the sensations and views of the 21st century man is specified as its characteristic feature, with the priority of the fundamental values and stereotypes established in the popular consciousness, clearly observed in the minds of both the recognized masters and the younger generation of poets.

The ideological and aesthetic principles of the development of reality, the individual and stylistic peculiarities of poetic creativity are highlighted in the article. The analysis of the works of the Balkar, Karachay, Ossetian, Chechen authors enables to introduce into scientific circulation a number of new names; an attempt is made to reproduce a holistic picture of the modern artistic thought of the reviewed region, formed on the basis of the closest interconnections with the ethnonational existence and social cultural dynamics of the Russian society.

As a result of the study, key points in the development of the creative consciousness of North Caucasian authors were identified, the aesthetic-semantic hierarchy, ethnocultural sources and dominants of value-orientation unity in the content and problematics of works were indicated. And the structural features of the poetic text, modified in Russian poetry of the 21 century, in a

comparative aspect with the modern North Caucasian poetic culture are also examined.

Keywords: *traditions and innovations, problem–thematic, genre–style range, ethnocultural, universal*

Öz

Makalede, genel Rusya edebi süreci bağlamında modern Kuzey Kafkas şiiri olgusu irdelenmektedir.

Amaç: şiir kültürünün gelişiminin ana eğilimlerini, geleneklerin sürekliliğinin dinamiklerini ve, diğer şeylerin yanı sıra, belirli bir konu ve sorunlar dizisinin gün-celleşmesinde kendini gösteren ulusal edebiyatlardaki genel ve özeline diyalektiğini ortaya çıkarmak.

Yöntemler: Karşılaştırmalı-tipolojik, sistemik-bütünsel ve tarihsel-edebî analiz unsurlarını birleştiren entegre bir yaklaşım kullanılmaktadır.

Sonuçlar: 20. yüzyılın sonlarıyla 21. yüzyılın başlarının şiirinin evrimsel yönlerinin incelenmesi, Kuzey Kafkasyalı yazarların yaratıcı bilincinin gelişimindeki bazı önemli noktaları aydınlatmayı ve eserlerinin içerik ve sorunsallarında değersel-yönelimsel birliğin estetik ve anlamsal hiyerarşisini, etnokültürel kökenlerini ve başat öğelerini göstermeyi mümkün kılmıştır. Makalede, dünyanın şiirsel anlayışının yenilikçi bir modeli ve onun temsil biçimleri kavramı uygulanmaktadır. Spesifik bir özellik olarak, 21. yüzyıl insanının duyuları ve görüşlerince üretilen sanatsal keşiflerin sentezi öne çıkmakta, bu arada öncelik popüler bilinçte yerleşik olan ve hem tanınmış ustaların hem de genç nesil şairlerin eserlerinde açıkça izlenebilen temel değerlere ve stereotiplere verilmektedir. Gerçekliğe hakim olmanın ideolojik ve estetik ilkelerine ve şiirsel yaratıcılığın bireysel üslup niteliklerine özellikle dikkat edilmektedir. Bir dizi yeni isim bilimsel dolaşıma dahil edilirken, Karaçay,

Balkar, Oset, Çeçen yazarların metinlerinin analizine dayanarak, Rusya toplumunun etno-ulusal yaşamı ve sosyokültürel dinamikleriyle en sıkı ilişkiler temelinde oluşturulan çağdaş bölgesel sanat düşüncesinin bütünsel bir resminin üretilmesine çalışılmaktadır.

Tartışma: üçlü kuşak değişimi sorunu vurgulanmıştır: edebiyat tarihine “Altmışlılar” olarak giren şiir üstatları - yaratıcı olgunlukları Perestroyka sonrası döneme düşen şairler - edebi sürece 20. yüzyılın sonlarıyla 21. yüzyılın başlarında giren en yeni nesil sanatçılar. Yazarlara göre, üç kuşak grubunun mirasının aşamalı analizi, bölge edebiyatında süreklilik ve yenilikçilik arasındaki ilişkinin özelliklerini ve sanatsal bilincin evrim karakteriyle gelişme perspektiflerini daha net bir şekilde izlemeye olanak vermektedir.

Anahtar sözcükler: *gelenek ve yenilikler, tematik problemler, tür-tarz aralığı, etnokültürel, evrensellik*

Introduction

Studying the developmental specifics of the national literary movements and their poetic incarnations makes it possible to comprehend one of the fundamental laws of the processes of change in the national consciousness, which seems to be one of the urgent problems in the Humanities in the last half century. In the light of the spiritual transformations observed in the modern world, the advancement of the main spheres of cultural activity to the “national periphery” becomes apparent (Kazieva, 2004). The system of literary reflections in the North Caucasus region as an area of interaction between diverse cultures and mentalities, its single information-aesthetic space present particular interest of the research.

In the consideration of various issues regarding North Caucasian poetry, in particular, the formation of the genre component, poetics, stylistics, as well as in the study of the problem of dialectics of continuity, of major relevance are the scientific works of G. Gamzatov, N. Dzhusoyty, A. Musukaeva, U. Panesh, K. Sultanov, Z. Tolgurov, Y. Txagazitov, K. Shazzo and others.

Literature review and research methods

An integrated approach applied in the research combines elements of the comparative-typological, system-holistic, and historical-literary analysis, which provides a detailed investigation of the stated problems, an identification of key aspects in the development of the creative consciousness of the authors of different generations. The analysis of the works of the Balkar, Karachay, Ossetian, Chechen authors enables to introduce into scientific circulation a number of new names; an attempt is made to reproduce a holistic picture of the modern artistic thought of the reviewed region, formed on the basis of the closest interconnections with the ethnonational existence and social cultural dynamics of the Russian society.

Public consciousness underwent global changes, caused by remodeling in the ideological sphere in the late 1990s–2000s, which resulted in rapid revaluation and significant shifts in value orientations.

The development of the science of literature at the modern stage is distinguished by the great interest in the peculiarities in the form and contents of the poetry as a communal information and aesthetic space, the North Caucasian poetry is investigated from this angle in the works of T.Z. Tolgurov. The author applies structural approach to the analysis of informational links in the “national style” paradigm, while undertaking an attempt to classify the figurative series of poetic systems operating in the modern literary culture of the region, considered in the process of their stadial formation, from the perspective of “interaction of information and aesthetic structures of various generation” (Tolgurov, 1996: 4). The work also touches upon the most important issues for writers of the 60-s from the point of view of the development of the traditional poetic school in the situation of the loss of the national physiognomy, which is very relevant today in the aspect of the dialogue of cultures.

The attempt to objectively review all aspects of the historical and literary process is found in the change of the North Caucasian scientific paradigm. A number of the most important problems in the North Caucasian poetry at the end of the 20th century were reflected in the monograph by A. M. Kazieva (Kazieva, 2003). The researcher contributed to the coverage of the previously not discussed topic of Arab-Islamic influences, thus, its “legalization” introduces certain corrections to its interpretation.

Results and discussion

It is noteworthy that, considering the phenomenon of the poetry of the North Caucasus, the researchers highlight its polyethnicity, paying particular attention to the deep mental structures and ethno-psychological characteristics of each ethnic group.

At the same time, the cultural and civilizational interaction of the peoples of the North Caucasus with Russia is traditionally recognized as an important and primary factor in the scientific discourse regarding the concepts of aesthetic and meaningful synthesis. The above-stated does not devalue the need to make adjustments to the assessment of the quality of this interaction at various stages of its existence. It is common knowledge that the writers of the Soviet time were united by the ideological (party) priority orientation of their creativity, and each author had to express first of all the spirit of Soviet patriotism and devotion to the ideas of communism. That is, national identification was not decisive in the development of the North Caucasian literature. The increased attention to external attributes served as pseudo-substitutes of the ethnonational, sometimes contrary to the simple truth that “... portraying the national in literature does not mean embodying national vestiges, ancient customs, morals...” (Guliaev, 1985: 90). The same opinion is expressed by the New Zealand scholar H.M. Posnet, who believes that national literature is developing “inside the world literature” (Posnett, 1886).

At the same time, one should not underestimate the fact that the works of such poetic luminaries as Ossetian I. Dzhanayev (Niger), Avarian R. Gamzatov, Balkarian K. Kuliev and others, were formed on the entirety of concepts and images developed in the depths of Russian aesthetic thought. The desire for an individual lyrical experience, for the use of emotionally saturated and non-clichéd images becomes palpable in their works through the norms of free mastering of cultural concepts and of the objects universal for world literature.

In other words, the individual style of the North Caucasian “pioneers of poetry” was a fusion of Russian classical tradition with the principles of national aesthetic reflection of the world - the unity that most representatives of subsequent generations, completely under the pressure of ideological dogmas of official aesthetics, were already deprived of.

Positive changes in the literary situation are observed in the “thaw” era (mid 1950s –1960s). The preceding unfavorable historical and social processes in the country, caused by mass repressions, actualized peculiar ethnic specificity in the poetry of many regions. In 1943-1967, the literary life of Karachay, Balkars, Chechens, and other peoples exiled to Central Asia was suspended. ^But these same tragic events allowed, starting from the 1960s, to take a fresh look at the established reality, revealing new contradictions, which marked the beginning of the tendency to revise many axiomatic attitudes” (Shamanova–Blimgotova, 2017).

Masters of the word gradually begin to move away from the socialist realism style of thinking. The collapse of the Soviet Union (1991) deepened the transformation of the self-consciousness of the creative intelligentsia. The structural reorganization of the ideological space, the dramatic changes in behavioral and cultural stereotypes, the difficulties of establishing a system of aesthetic and moral views that are adapted to the modern environment have a tangible effect in the field of artistic creation. And these very years were the peak of the active search for Russian literature within the postmodernist paradigm of the synthesis of the arts.

The global changes in the political-ideological, spiritual and moral axiological spheres of the society advanced the new goals and trends, which were also delineated in the North Caucasian poetry. The (G. Martin, Ed.) Perestroika processes,” as elsewhere in Russia, gave rise to ideological estrangement among the leaders of North Caucasian literature and culture, a split occurred in the writers’ world between the ^neo-Westerners”, adherents of anti-communism, and “traditionalists”, supporters of the socialist way of life. After the collapse of the USSR a generational split among the generation of the «Sixties» – the carriers of the creative power of those years – was already inevitable. Naturally, the transformations have also affected literature, defining its specificity, while the most dynamic development is observed in poetry, in which publicistic style of speech with its inherent means of emotional expression was actualized during this period. The acute polemic of the poems of those years is due to the internal contradictory perception of social change. For instance, in a poetic collection «*Twilight*» by Ossetian poet A. Kodzati (b. 1937), there is a definition of «ideological dominance, tropes of acute satire and sarcasm in the characterization of the ideals of socialism, polemically grotesque anti-communist tone with a touch of malice and mockery are present in the verses of «speaking names”-“*March of the builders of communism*”, “*Dream*”, “*Monologue of Stalin*”, etc. (Mamieva, 2017:137). The author is not satisfied with the process of transformation of public consciousness, with the speed of revision of value criteria (“*Lullaby to the Ossetian people*”); on the other hand, a caricature image of “democracy” (“*Family*”, “*Demons*”) is created in his poems, in them there is an unfeigned preoccupation with the future of the country, a sense of historical deadlock (“*Cursed crows*”, “*The Age of grief and misfortune*”) (Kodzaty 1994).

Many works of the Balkarian poet **A. Bakkuev** (born 1967) were created in this very problem-thematic direction. The civic non-indifference determines the ideological orientation of his work; he is not afraid to be frank and misunderstood by the public when he chooses acute topics of modernity (Kerimova, 2018). In the poem “*Charmed by the Mountains*”, the poet introduces the reader to his concept of life, which is based on a spiritual principle that, in its understanding, raises worldly problems of the society (Bakkuev, 2007: 71). The author accounts for the loss of ideological landmarks in the society while fathoming the problem of the spiritual impoverishment of humanity. In the poem “*My country’s collapse*” he speaks about a specific political fact of 1991– the collapse of the mighty Union: “What is strange about your love for your country / Grieve (burn) for its every misfortune?! / I lost both my country and my homeland, – / Who destroyed it – escaped the people’s court” (Bakkuev, 2007: 53).

The end of the 20th century is characterized by the actualization of the religious worldview in the region and in the whole of Russia (Leiderman et al., 2003). Researchers explain this by the striving to fill the spiritual vacuum that has come about in the society due to deideologization and the revision of value priorities, as well as defense reaction, which, according to scientist J. Schrader, reflects the onset of the global crisis (Schrader, 1997).

The growing Islamic trends in the region are reflected in the poetic culture of modern authors. As a result, in the 21st century Karachay-Balkarian poetry, the boundaries of genres, their interpenetration and mutual enrichment are observed. Inter-genre diffusion makes it possible to supplement the traditional core of the genre structure with other varieties of lyric verse. The “genre of forms” is distinguished by the Tilek genre (prayer). Active adaptation of the religious component is inherent in the love lyrics (“*Another Prayer*” by L. Akhmatova, “*Will My Prayers Be Fulfilled?*” by N. Bairamkulov, “*Yes, My Soul, Yes!*” by A. Gazayeva, “*Experiences from Losses*” by D. Rakhayeva and others). In their poems, the authors are increasingly turning to religious vocabulary, telling that the outcome of human destiny depends on the God, and they find a solution to everyday problems in their appeal to Allah asking for a worthy future.

Strengthening the position of Islam, largely caused by the protracted bloody war (the so-called “Chechen campaigns” of 1994–1996 and 1999–2009), is also reflected in Chechen poetry. In conditions when the national world collapses and collapses, the intercession of the heavens remains the last hope of the lyrical hero of **R. Dzhambulatov’s** (born 1943): “My Chechnya is burning again in fire. / <...> And there is no one but Allah / Protector, defender of Chechnya ...” (“When will the Chechens get enough?”) (Kusaev, 2018: 163).

In the Ossetian lyric, the genre of prayer-poem testifies to the actualization of religious-national identity, which arose as a response to criminal bidirectional aggression: in the south of the Republic - from Georgia (1989–1992), in the north - from Ingushetia (autumn 1992). The spiritual meaning as the leading poetic dominant is reflected and explicit in the very names of the collections: “*Holiness*” (1998) Z. Khostikoyeva, “*Day of God*” (1998), “*Goddess of Fire*” (2003) A. Kozati, “*My Dzuar*” (‘Sanctuary’, ‘Deity’) (1994) T. Kokaity.

In general, the regional lyrics of those years, when describing the space-time structure of being, operates mainly with the concepts of “timelessness” and “interworldness”, often

projecting them also on the mega-text nomination (poetic collections “*On the eve of Thunder*” by Z. Khostikoeva, “*Twilight*” by A. Kodzaty, “*Amid two epochs*” by H.-M. Dzutstsati, “*Between the past and the future*”, by U. Yarichev and others).

Around the end of the 1980s a new generation of word masters is beginning to take shape in the region, who had responsibly declared themselves already in the post-perestroika. The focus of these authors, as well as among their predecessors, continues to be the most fundamental concepts: the fatherland, traditions and customs of the ancestors, the mother tongue, nature, the mission of the poet and poetry. But there is an obvious tendency to overcome stereotypes in their comprehension, to move away from ideologically pointed one-dimensionality in assessing the realities of time.

A kind of “bridge” that connected two generations of masters of Ossetian literature can be considered the legacy of **A. Botsiev** (b. 1938), who made his debut in the “thawing years”, but the period of his creative maturity was in the 1990-s. The core idea of his poems is poetry as an opposition to the confusion and disorder of the modern life. This accounts for his high professional demands for his colleagues. These are a requirement of creative originality, frantic service to the muse, the manifestation of the various facets of the poet’s “Ego”, the presence of an internal arbiter in each artist of the word, “reviewing” from the standpoint of honor and conscience the contemporary reality (“*On the way to Parnassus*”, “*Furious*”, etc. .) (Iryston, 2012: 440–445).

The missionary role of the poet, who creates his own image of the world and thus contributes to maintaining orderly arrangement of the existing reality, to the process of expelling destructive chaos from it (“*Poetry is a lake ...*”), is clearly expressed in the lyrics of the Karachay poet **B. Laipanov** (born 1955). The individual and national self-identification of the Poet created by him is distinguished by the researchers as the cornerstone of this image. But the man who sows “star word” to build “the bridge coming from the past” (“*The sun is my shield*”), speaking on behalf of the whole poetic fraternity (“we”) by definition is an internationalist (“*I will call my army to the battle ...*” (Laypanov, 1993: 110).

The semantics and significance structuring the image of the Poet in the Chechen **A. Bisultanov** (b. 1959) contain elements of the philosophical plan. Identifying oneself with a tree loads it with multidimensional concepts. This is the idea of a single organism of the universe, allowing to feel their involvement in the “living world of nature” (Epstein, 1990, p.46), and the metaphor of the poet’s rootedness in his native soil. But this is also the sounding of the idea of the immortal soul of Poetry: “I will stretch to the sun / Branches burned with songs. / I will grow into my land / With my bare feet of roots, / And with my shoulders I will support the world, / Vast and bright, / Earthly nectar will flow, / Stream over my flesh. / And when I bend, / ... And wither under the winds of life, / Someone will make / A sonorous pandur from me, / And then you will hear / My songs again, / My fatherland...” (Bisultanov, 2009).

Masters of the post-perestroika era inherited the experience of their predecessors in terms of saturating poems with social content. But depicting the malice of the day, each of them brings his own accents and highlights his own priorities. Thus, the poetry of black and white contrast, the interpenetration of good and evil as indicators of modern catastrophism (“*On the*

white snow - black trees...”, “About the black days have come, white nights...” and others.) (Iryston, 2012: 558–589). **K. Mamukaev** (b. 1956) depicting a lyrical hero in conditions of a borderland crisis resorts to building associative metaphorical series referring to various spheres of human life: ritual and funeral rituals (“gnawing a crust of bread from their wake”), natural phenomena (“a rainbow swept over my legs”) or states (“my tomorrow’s pain was not ripe yet”), etc. They are vivid evidences of the brokenness of the human spirit. The receptions of reification and personification (“hiding [sounding] bells in the armpits of my sick soul’s black alarm) complete the picture of the complex psychological state, most likely personally and socially determined, making the outcome of the “threshold situation” obvious (“*My tomorrow’s black pain was not ripe yet*”) (Ibid, 640).

Symptoms of the congestive society are conveyed in the poetry of their compatriot **E. Skodtaev** (b. 1956) through natural analogies: swamp becomes a metaphor of spiritual stagnation, the hero (“*The Swamp*”) rides into the swamp on the horseback of serene joy, foggy mist at sunset serves an association of the barrenness of life – (“*The Haze*”) (ibid, 653–654). The allegory of the inert society in the Karachay poem by **F. Batchaeva** (b. 1957) is a house with boarded up windows, where “there is neither happiness nor anger”. Instead - cold and «sooty glass, / In the corners - the web”. The poem has a suggestive title – “*Questions to the outgoing century*”. In a cascade of desperate questions posed by the poetess, she also tries to characterize the “road of lies” that devastated souls. She compares the fate of her generation with the «rusty, bent nails». The Balkar poet M. Tabakoev, developing the theme in a similar vein, refers to the metaphor of “sleeping mind”. The people, staying in the “everlasting” dream, are indifferent to the opposition of good and evil, truth and lies. And, while they sleep, “The bloodsucker night thrusts into the stars” (“*The century before dawn. Do not offend the sleeping...*”) (Contemporary... 2017: 74–75).

A whole galaxy of young poets, indisputably sensitive to the traditions of their predecessors, but with their own vision of the world, enters the poetic arena of the North Caucasus at the beginning of the 21st century, in the epoch of the new “edgeness”. Along with the transformation of the form of the world perception, which determines the creation of a new model of artistic thinking, there is a clear dominance of interest in the national picture of the world in the works of this generation of North Caucasian authors. In the hierarchy of priorities, the socio-ideological aspects of life, the depiction of All-Russian historical events (World War II, for example) give way to ethnic values, and they also define the author’s ideal and often the ethno-axiological vector of moral issues (gender, house, folk traditions).

Thus, the thematic unity in the development of the Homeland / House locus unites a number of poets whose lyrics are characterized by turning to “their own roots”, to their national history: (“*Bezengiyskaya River*”, “*Mountains Submit Not*” by D. Rakhayeva, “*My Village*” by L. Akhmatova and others). In the creative interpretation of the Karachay **Sh. Uzdenov** (b. 1990), the voice of ethno-historical memory is clothed in the image of King David’s sacred harp, which descends into the souls of “tribesmen” as “the music of heaven”, “Inspiring love for that distant country / Where their forgotten ancestors turned into clay”. (“*The Harp of David*”) (Modern, 2017: 166).

But more often and more willingly the young authors enrich their works with the images of their own national culture: folklore comparisons, elements of ritualism, popular ethical norms, everyday traditions, echoes of epic motifs, examples from their own life, giving them a peculiar mental tinge and idealizing people's lifestyle (verses from of the cycle "*Big Karachay*" by Sh. Bogatyryova, "*Paradise*" by A. Bakkuev, "*I bow to you, mountains*" by N. Bairamkulova, "*Kyazim*" by A. Gazaeva, "*Balkar felt carpet*" by L. Akhmatova, "*Karachay, Teberda*" (D. Rakhayeva and others) (Kerimova, 2020). Nostalgic notes on the glorious past of Ossetia, hope for its revival is noted in the creativity of the Ossetian poets of the new wave: "*When it comes*" I. Kumaritova (b. 1978), "*What for do I love Iriston*" by Z. Dogusova (b. 1978) and others. While searching for moral guidelines, neophytes from poetry turn their gaze to the glorious sons of the people (poetry dedication of V. Hasanov, S. Aguzarov, S. Gegkiev, and others) (Arphan, 2018: 32; 36; 114; 120).

The image of native nature is another, consecrated by tradition object of a multilateral understanding of the modern North Caucasian lyrics. The «poetics of nature» reflect various facets of figurative and associative thinking of the Highlanders, brilliant examples of which we find in the works of national classics (K. Khetagurov, S. Gadiyev, Niger, K. Kuliyeu and many others.). Creative inherited resource gets new semantics in the works of the modern authors. Thus, in the lyrics of Ossetian authors E. Hokhiov ("Autumn Song"), E. Skodtaev (cycle "*Pruned Branches*"), the motive of disharmony in the relationship between man and nature is significant, and tragically colored experiences are described. The boundaries of the seasonal contrasts of the natural world, their identity to the phenomena of human life are in the center of attention of G. Ramonov ("*Time of leaf fall...*", "*We hear the sky*" etc.). Singers of rural life, poetry of labor and nature can be called their colleagues such as B. Kasaev ("*At the hayfield*", "*Autumn*"), T. Doguzov ("*Highland*", "*In the Digorsky Gorge*"), S. Kadzaev ("*The Grass is thick as wool of sheep...*", "*This night crickets dominate...*").

The Balkar poet M. Beppaev breathes a sense of the sublime, beauty and harmony into the idea of nature; in his perception of the tree (and any sprout) is a clamp that connects «heights with depth». Learning this world, the lyrical hero comprehends his own essence: "I peer into existence, into nature, / Trying to comprehend myself" (Beppaev, 1985: 20-21; 45). The images of wood and stone as the personification of the people's life foundations are recognized as the central symbols of the creative work of the Karachay B. Laipanov ("*The Carchi Stone*", "*The Tree*", etc.). Researchers presume, that the poet resorts to a lesser extent to the traditional methods of parallelism of natural phenomena and psychological states of a person, preferring associative connections between them (Shamanova-Blimgotova, 2017).

The withdrawal from direct parallels between landscapes, nature views and human emotions is even more noticeable in the lyrics of the young poets. They are trying to uncover issues of worldview, define life ideals and goals through the medium of pictures of nature, ("*Young Trees*" by D. Rakhayeva, "*Full Moon*" by I. Bayramkulov, "*Bright Night*" by A. Gazaeva). The landscape sketches in the works of the Balkarian poetess L. Akhmatova are original, the change of the seasons in them is an indicator of the "switching" of the

emotional state of the lyrical hero. Thus, autumn in the author's perception is a seasonal period, which brings sadness and bleakness, and is meant to ponder about the problems of being ("Autumn"). The lyricism and plasticity of the images marked the miniatures of S. Gegkiev ("The Cherry Tree", "Stones and Waves"), highlighted by anxious, subtle attitude to the creatures of the natural world. Skillfully applying the methods of understanding the dialectic connection between man and nature, poets masterfully reveal the dynamics of the psychological states of the lyrical hero – their contemporary.

Characteristic shifts are observed in the tradition of covering the topic of bilingualism. While the poets of the older generation had a sustained emphasis on the role of the "second native" language, in the works of the young it is already gone. So the classic of Balkar literature, **T. Zumakulova** (b. 1934), in her poem "Mother tongue and Russian language" ("Two languages" in G.Efremov's translation), distinguishes two title languages for herself: "Two speeches in my heart are like rivers, / They resonate, flow, become one." The poetess reinforces her thought with the aphoristic statement: "If I forget my native language / I am numb; Having lost Russian / I become deaf!" (Modern 2017: 71–73). It is timely to compare this to the position of the representative of the modern poetry **A. Bizikova** (b. 1994). Her lyrical heroine ("A long journey ...") grew far from her Fatherland through force of circumstances. "Warmed by parental love", caressed by the nature of another land ("The spring warmed me, The winter froze me not"), she still felt destitute because she was unable to speak her native language ("my tongue could not bask in the sun") (Arfany, 2018: 59).

Thus, the processes of strengthening the ethnocultural component are reflected in the national poetry of the turn of the XX–XXI centuries.

The study of this phenomenon in the all-Russian context has revealed some differences between the Russian and North Caucasian poetic mainstreams.

M. Gasparov's reasoning regarding the "silver" period of Russian poetry acquires particular relevance under current conditions: "This was the time of the widest renewal and restructuring of the entire system of poetic means ... Instead of unifying simplicity, poetry tends to differentiating complexity, instead of imaginary natural form – to conscious unusualness..." (Gasparov, 1984: 206–207). It would not be a mistake to say that something similar is observed in modern literature. A more critical and unfavorable picture is painted by the well-known critic I. Shaytanov, who believes that I. Brodsky was the ultimate figure in modern poetry - with his death in 1996, "the space fractured, the characters curled up in the corners to create their own idea of poetry" (Shaytanov, 2001: 16).

The main problem of metropolitan poets is the complete absence of a guide, a teacher or a predecessor, on whose heritage the younger generation would have leant. The loss of continuity significantly affects the development of creative identity. Young authors do not seek to know each other, their activity develops in the state of vacuum, and each denotes trajectories of movement for himself, the goal of this movement is far from the basic criteria

laid down earlier. These facts negatively affect the comprehensive development of the so-called «High» poetry. The principles of the formation of a new isolated concept of the text show the latent state of “dialogized consciousness” in modern Russian literature, that is, the absence of dialogue in it, as well as the complication of the syllable and expansion (with actual problems) of the thematic area (Bakhtin, 1979).

The current state of the modern literature can be defined as the stage of breaking the chain, or, in the words of the poet S. Sushchy, “in the situation of the end of the classics. The mechanism of replenishment of the Pantheon by contemporary authors is practically disconnected. More precisely, it continues to work, but no longer on the scale of all national poetry, but within the confined limits of its individual segments (creative directions, regional “branches”, sociocultural subcultures), which form their local canons of personalities” (Sushchy, 2015: 223).

At the same time, another problem of the Russian poetry of the 21st century is its codedness, that is, the vagueness of the author’s thought, its initial complexity. Of course, this leads to the «clogging» of the poetic language with elements of everyday lexis and profanity, colloquial speech, and the dense use of alliterations, which account for the stiffness of the poetic text. The expansion of the thematic range is due to the introduction of various into the texts of the non-traditional problems in their classical understanding, such as subcultural influences, psychological and personality problems of a person (often having sexual implications).

One of the brightest representatives of modern Russian poetry are A. Dorofeeva, K. Borodina, Z. Zolotova, etc. The poetesses exhibit a “new lyrical heroine”, or rather they replace it with a “non-lyrical linguistic medium” (Shaitanov, 2007: 87). As I. Shaytanov notes: “The centon palimpsest, which is not connected with anything unrelated, cannot maintain the connection of times ... testifies not to the preservation of culture, but to the senselessness of cultural activity” (Shaitanov, 2007: 30).

The conceptualistic principle of the “liberation” of consciousness is demonstrated by young poets T. Moiseeva, M. Kotov, Yu. Idlis, M. Geide. The authors freely and openly argue the relationship, setting a goal to expose the innermost feelings and sensations. Hence the specificity in their works of introversion, isolation on one’s microcosm, where subjective emotions and impressions prevail over objective reality. The consequence of this is the elimination of genres, irrelevance in the lyrics of the young of the civil and patriotic themes.

Cultural transformations in the country for the most part affected not the periphery, but the center, and the influence of the West here was so aggressive that attempts to preserve the mental-axiological core of the Russian nation were doomed. The process was achieved by a situation of “inaction”, that is, by accepting it. Many scholars give negative predictions filled with anti-globalization sentiments, and apparently some of them are fair, including the impact of this integration on the modern literature.

The situation in the North Caucasus significantly differs, it is the active resistance to the processes of acculturation, which gives hope for the preservation of that ethnocultural

core, which determines the national physiognomy. Nevertheless, many regional scholars, as well as metropolitan, are concerned about the spiritual and moral situation in the region. Literary critic Yu. Thagazitov notes: “Already in the distant past, the self-sufficiency of the fullness of national existence formed the well-known type of “classical” highlander, to which representatives of great cultures paid attention. Today, there are no objective conditions for the “natural” formation and development of the international recreation of traditional culture” (Thagazitov, 2014: 218).

It is difficult not to agree with the given opinion, still it is impossible to bypass the fact that young people are inclined to accept and revive those value components on which more than one generation of their ancestors grew up. The desire of the young for self-identification is connected with the organization of modern national and civic self-consciousness, where the definition of one’s own ethnic and religious identity is of paramount importance. The current aspiration and interest of the part of the youth of the North Caucasus to Islam, the part to Orthodoxy or to the ancient traditional beliefs of the ancestors is the foundation that today accompanies spiritual improvement and moral development, leads to the preservation of national values.

There are few names of the young poets that at present deserve special attention both in the poetic mainstream of Russia and of the North Caucasus. But the situation is really different in that modern metropolitan writers deliberately bypass the traditional canons of Russian poetic culture, sharpening their attention on the principle of vacuum development, on worldly problems, responding to the pressing demands of the time. National authors are trying to take water from the “old well”, the so-called heritage of their predecessors, which indirectly includes Russian classics; learn the experience of their own national literatures, at one time orienting themselves, conditionally speaking, on the poetic language of Pushkin and Tyutchev’s symbolic figurativeness.

However, we did not set ourselves the task of presenting regional poetry as “blossoming” and Russian as “withering”, in terms of the traditional style. Like the metropolitan literary community, the young North Caucasian authors are also diverse in their manifestations, but it is important for them to preserve the ethnic element as the unit of the typological definition of the author’s text; national self-identification is their common goal.

Results

Summarizing what has been said it must be noted, that the phased review of the work of poets of different age groups actively involved in the literary process conducted in the article gives substantial ground to talk about the uninterrupted law of continuity. Modern North Caucasian poetry undoubtedly accumulates in itself the valuable sociocultural experience of several generations. But the national artistic tradition, which the masters of the word are oriented at, is sufficiently open and receptive to assimilating the achievements of world artistic practices and adapting them to their own spiritual and mental needs. In general, the study of the evolutionary aspects of the North Caucasian poetry of the late 20th - early 21st

century allowed to reveal its rather close connection with the socio-political and cultural-historical atmosphere of the era, to highlight a number of key points in the development of the creative consciousness of authors belonging to different national cultures and languages, aesthetic-semantic hierarchy, ethnocultural sources and dominants of value-orientational unity in the content and problematics of their works.

A significant achievement of the reviewed stage of the evolution of North Caucasian poetry was the buildup of poetic and stylistic space. The artistic predilections of classical poets were mainly determined by realistic principles reflecting life. The “thaw” period significantly expanded the stylistic range in which elements of modernist poetics, expression of confessionality, semantics of understated and metaphorical nature of oriental poetry, rhetorical pathos and folklore-song melodiousness coexisted along with the lyrical and romantic stream and elegiac experience; this trend remains vital in the post-Soviet era. The line of development of intellectual-philosophical poetry, the use of traditions of philosophical-allegorical and metaphorical imagery (B. Laipanov, Lula Kuni, E. Kochieva, E. Bogatyryova, and others) seems promising. The stylistic palette of the modern North Caucasian poetry has been supplemented with the stylistics of spiritual verse (A. Bakkuev, M. Tabaksoev, N. Bayramkulov, K. Mamukaev, N. Gogicheva, D. Rakhaeva, Sh. Uzdenov, etc.), means of surrealist aesthetics are widely used in the works of O. Gibizov, S. Aguzarov.

The younger generation of lyricists has a great instantaneousness of self-expression, they are free from the harsh ideological confrontation so characteristic of their older brothers in the same years. The author’s strategies of the new poetry, as already mentioned, are steadily focused on preserving national identity (language, traditions, ethical and aesthetic ideals and ideas, unique in each of its own). Increasing attention to ethnically labeled textual meanings is to some extent associated with the era of global reorganizations that cause a response - the desire to defend the internal, basic components of an ethnos.

Mythologems of the house, the land of the earth (Balkaria / Karachay, Ossetia, Chechnya) - are cross-cutting images in the works of North Caucasian authors; through them, the poets create artistic reality that unites archaic consciousness, historical and social experience with an individual-personal beginning. At the same time, there is a tendency to idealize the way of life of the people, an intensive appeal to ethnocultural material (folklore: rites, everyday traditions, national versions of the epos “Narts”). Of particular note is the fact that in the works of young poets, like their predecessors, there is a tendency towards the actualization of moral issues. The genre-thematic system of the North Caucasian poetry of the post-perestroika period, in line with the national classical tradition, is strongly represented by civil, love, landscape, and philosophical lyrics.

Of course, the difficult political and socio-economic situation in the country created a certain worldview and emotional climate among the representatives of both the new poetic wave and other generation groups.

Conclusion

In the present paper, the problem of generation shift is highlighted - the leading figures of poetry, who entered the history of literature as the "Sixties", those whose creative maturity came in the post-Perestroika era, and the latest generation of the artists of the word, who entered the literary process at the junction of the 20th - 21st centuries. At the same time, a phased analysis of the heritage of the three generational groups makes it possible to more clearly trace the specifics of the relationship of continuity and innovation, the nature of evolution and the prospects for the development of artistic consciousness in a literary region.

As a result of the study, key points in the development of the creative consciousness of North Caucasian authors were identified, the aesthetic-semantic hierarchy, ethnocultural sources and dominants of value-orientation unity in the content and problematics of works were indicated. And the structural features of the poetic text, modified in Russian poetry of the XXI century, in a comparative aspect with the modern North Caucasian poetic culture are also examined.

It is noteworthy, that at the same time the process of personal and creative maturation of the younger generation has undergone serious changes. This is due to the adaptation of information and communication technologies in the society. And here we are talking not only about the transformation of the world perception, but also about the formation of a new model of socialization of the author, which occurs through Internet sites (Poems.ru, Elbrusoid, Stiholov.ru, etc.). Forming a kind of communication environment, such sites provide debutants with the possibility of free publication. As R. Robertson argues correctly, the era of information technology bears many positives for ethnic and sub-ethnic groups, opening up new opportunities for the realization of their ideas in various directions (Robertson 1995: 34). In the aforesaid conditions of freedom of expression - both favorable and complex at the same time - neophyte poets, each in his own way, respond to the challenges of time. Their works are filled with the keenness of a sense of time, emotional and sensual connections. Staying in line with traditional value concepts (love, harmony, faith, good, loyalty to the fatherland, respect for the language and customs of the ancestors), the latest lyrics demonstrate a noticeable update of the subject, the system of images, highlighting the prospect of further development of regional artistic thought.

The noted phenomenon of the problem-thematic and genre-style strategy of the North Caucasian poetry prove significant in the study of the phenomenon of the artistic consciousness of the region.

Recommendations

The results obtained in the article can be used in the study the phenomenon of bilingualism in the NORTH CAUCASUS literature. Theoretical and practical conclusions of this article can contribute to the further research of the problems in the field of cultural studies and NORTH CAUCASUS poetry of the end of the 20th – beginning of the 21st centuries. It is also possible to use the lecture course on the history of NORTH CAUCASUS poetry and literature of the peoples of the Russian Federation.

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