

**INDIVIDUALIZATION OF IDEOLOGICAL AND ARTISTIC CONSCIOUSNESS IN EARLY WORKS
BY ALIM KESHOKOV AND KAYSYN KULYEV**

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Abstract. The article describes the early works by A. Keshokov and K. Kuliev in the context of the actual theoretical and historical and cultural problems of national literature development in the 30-50-ies of the 20th century. Tracing the specifics of the lyrical "I" and the universally valid in the elements of poet artistic world, the authors of the research correct the established tendencies of the national historical and literary process comprehension. The breadth of material coverage makes it possible to correlate the works by A. Keshokov and K. Kuliev both with the poetic tradition of the 1930-ies and with the folk-epic ones. Thus, it was possible to find and implement an organic synthesis of theoretical and historical-cultural approaches in the analysis of the early works by A. Keshokov and K. Kuliev, to recreate the artistic world in a unique artistic and ideological expression..

Keywords: A. Keshokov, K. Kuliev, North Caucasian poetry, ideological and artistic consciousness, historical and literary process.

1. Introduction

The aesthetic value of the overwhelming majority of young Soviet literature works (1920-ies) is approximately the same: it somehow fits into the assertion of a new ideology, regardless of the author ethnicity. This was explained by the dictate of a politicized society [1] in new literatures during the transitional period, and in Russian literature it was also the long-standing attraction of the Russian liberal intelligentsia to a certain spiritual messianism [2].

Perhaps, of all the poems of this period known to us, expressing an immediate need for a politically and classically designated action in a concentrated form, only the "Left March" by V. Mayakovsky stands apart. The new Soviet poetry of these years is largely unified in all respects, and only language remained the sign of the text nationality.

The mastering of the basic, most simplified poetic forms of a non-analytic nature, considering imperative impact on the reader's consciousness, turned out to be quite organic for the folklore-epic artistic consciousness - the adaptation to new ideological content was required only in terms of conceptually significant symbolism. The inclusion in the orbit of the poetic representations of such objects as "Lenin", "banner", "Moscow", "communism" and similar ideological signs of the new system, made it difficult for national poets to do more than their pen brethren throughout the vast state territory.

However, the next step in the development of aesthetic ideas of an ideological nature revealed the unpreparedness of the ethnic tradition to synthesize political and class interpretation of the surrounding in some areas of the human community and in the coordinates of ethical value system [3]. Of course, the poets were not strangers for the attempts to implement a new ideology in the traditional spheres, the desire to modify the images of mother, a beloved girl, a friend, nature is clearly evident in the poems of almost all authors, but the didactic and moralizing pathos of all such texts is equally obvious.

The paradigmatic nature of the conflict modality, the totality of the opposition in political coordinates led to the elimination of non-ideological aesthetics in the texts. Everything that does not directly relate to the realities of the class

struggle, the struggle for a new regimen and the world order, was not interpreted as an artistically significant, suitable for the inclusion in the aesthetic origin. All new-written systems were in such a situation, and even Russian-language poetry, but Russian poets still never had a rigid connection between theme, pathos, imagery, symbolism and the lexical composition of the works, which allowed them to remain free in the implementation of their ideas (remember the textbook "torpedo boat" by V. Mayakovsky and Jesus Christ, who led the revolutionary patrol in the poem by A. Block).

The only way to overcome the narrowness of the aesthetic worldview in the conditions of the obligatory mutual correspondence of subjects, problems, imagery and vocabulary - all this within the framework of the corresponding ideology - was the development of genre branches with a certain "non-classical" aesthetic ontology: "pure" lyrics, "landscape" lyrics, "intimate" lyrics and so on.

This phenomenon is observed in any literature, at any stage of its development to some extent. It is conditioned by the natural difference in the target settings of literary forms and is accompanied by visible selectivity of genres in the sense of vocabulary, subjects, conceptualism, figurative series, incarnating in the art of an extra-contextual sign in its extreme forms, into emblematicism [4]. And it was precisely under the conditions of ideological pressure and the accelerated entry of the national tradition into the general flow of politicized Soviet literature. The genre development of the so-called "new-written" poetic systems took on an isolated character.

Comparing the role of an ideological content in the general semantics of literature, we must state that the ideological identification of a depicted object or a phenomenon was not only the dominant to describe the latter for the poets of the first half of the 20th century, but among other things a socially significant was isolated from the total volume of the poetic presentation in each concrete text [5]. National authors, developing the opposition binary schemes then, obligatory gave an ideological coloring to one of the component. At best, the traditional moral and ethical constants, again rising to the canons, consonant with Soviet ideology, played the role of a positive basis.

Numerous works of North Caucasian poets, lining up on similar schemes of artistic presentation, formed a whole layer of national lyrics, the main feature of which was the combination of socialist society and traditional norm ethics and morals, with a clear division of the Soviet and ethnic - formally expressed or implied. Sometimes this semantic dichotomy acquired a kind of direct comparison of ethnic and "Soviet", but the ethnic origin was often in a subordinate position.

The usual way of comparing an ideologeme and an ethnic conception of the world for Kabardian and Karachay-Balkar authors was a detailed symbolization of various origins for a long time with a conscious and a purposeful motivation within the framework of black and white artistry. For example, A. Keshokov's poetic thinking had clear features of aesthetic subordination back in the 1940-ies - 1950-ies. Even the works addressed to initially "non-ideological" experiences are characterized by a purely aesthetic reflection - the subordinate tasks of expression, if not letters, then at least the spirit of Soviet statehood and morality. In a vast series of A. Keshokov's poems dating back to the 40-50-ies of the 20th century, it is difficult to find artistic texts that are completely separated from the general stream of Soviet aesthetics and affirm the ethnic or individual reflection of the author.

The first attempts of an equal - outside of the ontological hierarchy - representation of the national and all-Soviet are connected with the war period. Perhaps because of the mass use of traditional (mytho-epic) ideas in military lyrics, again in the field of a complete domination of the Soviet ideologeme, these attempts have not received an organic artistic solution. But in the best works by A. Keshokov with a clearly traced outlook on the preferential presentation of ethnic archetypes, due to the disunity of the universal Soviet and Kabardian in the author's mind, we observe a certain narrative imbalance, when the composition parts of the work look almost autonomous, uniting into one through the poet's will:

Do not be late. Make the horse run faster...
... My boy, there is some meat
in a bag. Let's be more modest.
To eat something tomorrow.

In fact, we have a lyrical description of the circumstances of a traditional military campaign; This is clearly hinted by the entourage itself ("forest wilderness", "cave", "saddle-bag"), and the formulas of the preferential behavior of the Adyghe man, among whom - both the paternalism emphasized in the relationship of the heroes, and their care typical for long term "zeko". Four stanzas of this poem take us to a purely traditional national atmosphere completely, but the final lines are absolutely unexpected within the framework of mythoepic poetics (... But be more careful, my brave one, be / Someone rides after us in the gorge. / Look attentively without stirring a leaf, - / Fascist, perhaps. Do you see him or not? [6, p. 153]) - and certainly address the reader in the space of Soviet poetry aesthetics.

In the future, the evolution of Kabardian literature classic poetic thinking was developed purely "quantitatively" - the ideological emblem is used less and less often.

Sometimes the ideologeme is expressed by one imaginative inclusion on the whole work - the "rightness of life", but the entire work is devoted to its content deciphering. This is not necessarily an ideology, but, let's say, a sign of belonging to a certain civilizational space (Soviet), and it necessarily dominates all other images, subordinating them and forcing to fulfill the role of this single expression attribution.

The crane operator is high in the sky,
The arrow is almost under the cloud,
The eagle is high in the clouds,
There is the shadow of her wing on the stone -

it is the usual analogue parallelism, however, already in the following lines A. Keshokov transforms it into the sequence of interpretations of the neocultured image of the "crane operator" (... The eagle with a single wing, / Having thought up its exact flight, / It flies down, then it aspires, / Then slowly floats by side ... [6, p. 139]), constantly confirming the primacy of the "crane operator" with the references to its "only wing" - the arrow of the tower crane. Here, the symbolism of the civil (civilizational) cultural plan is actualized in the niche of poetic expression, it corresponds to an individual, often ethnically designated imagery. But, in any case, the individual semantics, the ethnic semantics is subject to the ideologeme disclosure, the cultural-universal content of which does not go beyond the boundaries of the information field of Soviet culture and does not clarify the meaning of ethnic, individual framing - as the traditional "eagle" for the Kabardian poetic school in the abovementioned text is not enriched by the image of the "crane operator".

In their works, the authors often turn to ethnic archetypes, creating the appeals to them on the basis of folklore imagery or traditional emotiveness [7, p. 68]. The imperative formulas of the behavioral "code" are denoted by totem symbols - stone, tree, mountain, dagger, etc., which constitute the main fund of traditional archetypal images of the North Caucasus peoples. So, the "stone" for K. Kuliev is the symbol of courage, "the measure of everlasting fortitude", in conjunction with the concept of "wound" it forms a stable "formula", in the semantic field of which is the number of features, elements that determine both the specificity of the idioethnic consciousness of a highlander and the author's philosophy: "... it (stone - clarified by us - F.U.) was shell-shocked, burned and wounded ..." or "... the same bullets pierced us, / and the same flame burned us" (translation by N. Grebnev) [8, p. 142]. The commonality of "destinies", as the main object of the author's thought, receives an artistic embodiment in the poetry of predominantly military and post-war periods.

Thus, by the sixties of the last century, the ethnic identity was indicated by the conscious introduction of national markers into a text, a direct addressing of the reader to folklore and traditional values [9,10] for most texts of Kabardian and Karachai-Balkarian authors. And, most importantly, the works by A. Keshokov and K. Kuliev fixed the tendency to abandon ideological attitudes to their comprehension in the context of an individual lyrical experience, which was developed later in the works of poets from the post-war generation. In particular, this is realized in the works by Z. Tkhazgatov and I. Babayev, who changed the vector of poetic reflection and the connections of poetic experience with ideological semantics, thereby transforming the artistic world into a nationally self-sufficient one.[11]

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