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NEWLY SCRIPTED COINING OF NEW WORDS IN ADYGEA: START-UP (AAR) AND CURRENT (RA) TRENDS

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An overview of the creative era of Adyghe writers of the Adyghe Autonomous Region of the Soviet period and the subsequent republican territory has been made. Due to the low level of knowledge of the art material under study, such an overview is relevant. The author traces the initial steps, the formation and the subsequent development of the prose texts of Adyghe authors. Thematically, the writers of Adygea at the beginning of the century mainly actualized the problematic of collision with the previous world order, and often gender. The turn to factual portrayal, and with it the chronicling of events, convincingly happened later. Already in the second half of the last century, it appeared in the artistic syllable of such Adyghe writers as Iskhak Mashbash, Dzhambulat Koshubaev, Nalbii Kuek, Yunus Chuyako and others. Postmodern inclusions of the 1990s. of the twentieth century in the modern literature were reflected in a more recent, closer to the new century, mythological poetics of Adygea. Ethnic coloring, themes, historicity, lyricism, address to the person - all these turns during the last and the beginning of the present centuries are analyzed with the conclusion about features of creative activity of Adygea writers. We believe that the literary material discussed in the article also allows us to speak about the specificity of the Adyghe ethnos as an independent, highly regulated (both socially and culturally) formation. The personal style of narration, generalization and tracing of the temperament of a not always understandable, sometimes mysterious character, etc., are noticeable in the fiction texts. All these and similar but highly unusual textual techniques for ethics served as proof of the creative progress of the analyzed authors.

Key words: Adyghe prose, writer, geographical Adygea, development.

[Ф.Н. Хуако Младописьменное словотворчество в Адыгее: стартовые (ААО) и текущие (РА) тенденции]

Произведено обзорное рассмотрение творческой эпохи адыгских писателей Адыгейской автономной области советского периода и последующей республиканской территории. Ввиду малой изученности исследуемого художественного материала подобное обзорное рассмотрение актуально. Прослеживаются стартовые шаги, становление и последующее развитие прозаических текстов адыгских авторов. Тематически, писатели Адыгеи в начале века актуализировали главным образом проблематику столкновений с прежним мироустройством, а также нередко гендер. Поворот к фактическому изображению, а с ним и к хроникам событий, убедительно случился позже. Уже во второй половине прошлого века он появился в художественном слоге таких адыгских писателей как Исхак Машбаш, Джамбулат Кошубаев, Нальбий Кук, Юнус Чуюко и других. Постмодернистские включения 90-е гг. XX в. в современную литературу отразились на более поздней, высветившаяся ближе к новому веку мифологической поэтике Адыгеи. Этническая окрашенность, тематика, историчность, лиризация, обращение к человеку – все эти повороты на протяжении прошлого и начала нынешнего веков проанализированы с выведением заключения об особенностях творческой активности адыгских писателей Адыгеи. Считаем, что рассматриваемый в статье литературный материал позволяет вести речь и о специфике адыгского этноса как независимом, весьма урегулированном (и на социальном, и на культурном полях) образовании. Заметны в художественных текстах личностная стилистика изложения, обобщение и прослеживание нрава не всегда понятного, порой загадочного по сути персонажа и т.д. Все эти и подобные, но весьма необычные для эпики текстовые приемы послужили доказательством творческого прогресса анализируемых авторов.

Ключевые слова: Адыгская проза, писатель, географическая Адыгея, развитие.

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Introduction

As we already know from more than one generation of humanities researchers, the calm narrative of the folk storyteller's gift to us builds a reliable framework of literary and artistic narrative, a powerful resource that has been transmitted to literature and its narrative forms (both small, medium and large-scale) for centuries. However, as early as the beginning of the last century, the Adygs who had acquired a written language at that time had an opportunity to make an attempt at the field of writing. The creative people who lived within the then regional boundaries and who identified themselves (by order from above) with the so-called "Adygeans" attempted to start building this "Adygean literature" which today is the object of our article research because of its chronicling. As Khalid Tleptershe, a classic of Adyge literary criticism, testifies in this respect writers in the Adygea Autonomous Region (AAR) were already writing in the first decades of the 20th century have shown notable activity: "The writers were preparing especially carefully for their First Congress, which was supposed to be held at the end of 1936. It was planned to develop a clear and uncompromising ideological and aesthetic platform and fundamentally complete the creation of the Adygeya writers' organization" [12, p. 24]. Nevertheless, as the quoted scholar confidently asserts in the supplement, the most "encouraging and defining thing was that the writers of Adygea approached their first congress with considerable creative background" [12, p. 25].

An essential addition of our grandmaster. Indeed, in fact, in clear contrast to the system of Soviet difficulties, which were obstacles to the required course of word-creation, the first half of the last century gave us a certain number of masters of the word, who showed a living professionalism in the territory of AAR. This, for example, I. Tsei, Y. Tlusten, T. Kerashev, D. Kostanov and many others. We will not be able to list them all; these are multi-volume works by many generations of national critics (formerly and prospectively). On the whole, the page-by-page reproduction of pre-revolutionary information about the people with the inclusion of Nart techniques from the ancient singers was highly developed in the national narratives. Already then before the congress, i.e. in 20-30s years of the 20th century, there was a distinct embodiment of the given tendency of an artistic turn of the century in Adygeyan statements. And let us refer here again to X. Tleptersche analyzing the processes of literary development in the AAR and evaluating the 1930s like this: "That is, by that time the Adygs had a national literature that was sufficiently mature in artistic terms and diverse in its genre and style accumulations" [2, p. 25]. At the same time, the ethnic creative vision with all its background of specific features was clearly visible in the then available genre scheme (large, medium and small epics, lyrics and drama). Such is, for example, the story "The Daughter of Shapsugs" by Tembot Kerashev coloured by ethnic chronicles [3]. In it, the author reproducing the story figuratively and with "swirling" recycles the folklore resource. Many generations of researchers already unanimously agree that young Adyge word-creators, who became thinking "Hercules", were strong even then. Thus, in particular, H. Tlepzersche, quoted by us, gives a similar list of notable creators and their works, whose gifted talent has continued to illuminate the ethnos for a sec-

ond century: "The stories of Tembot Kerashev 'Ark', 'Offence of Mashuk', the first version of his novel 'Shambul' ('Storm'), the lyrics and poems of Ahmed Khatkov 'Live, Man', 'Who disappears, where are we going?', 'Zulif', his short story 'Money Victim', the poems of Murat Paranuk 'Uraea' and 'Be Vigilant', the story 'Fatima's Happiness' by Ibragim Tsey, his novel 'Lonely', the dramas 'Kochas' and 'Femi', stories of Ismail Ashkanov, Yusuf Tlusten, poems of Bitlostan Koble, songs of Shaban Kubov" [12, p. 25]. But that's only some of it. And therefore, as it is already visible from the introduction undertaken by us, the volume of Adygeyan literature in development on the last century within the limits of one article is impossible. Let us limit ourselves to an overview of the trends that existed, perhaps a superficial, elementary listing of authors without delving into textual analyses.

The main part

Circassian literature within the borders of Adygea, as it developed, tangibly tried to participate in the methodological mastery required in the Soviet period. It was considered a pivotal then the realistic artistic method. At the same time, the artistic word-creation both in the native and Russian languages had its own specifics within the borders of AAR at that time. Each acted as a tangible component of the culture of the entire administrative entity. As G. Gachev rightly said about the natural cultural confluence of today's researchers of national mentalities on the world level, "he who cares about national originality should care about progress, about intensive development of production and technology, about civilization and culture, about the maximum communication with other peoples, for only in the process of contacts and comparisons their own is discovered and polished, something that others do not have" [1, p. 31].

In fact, attributing culture to the events of individual personal being conditioned by the society, scientists believe so. Culture manages to affect the individual, and quite broadly: from reflexes to thoughts to emotive reactions. Moreover, in Soviet times, the demands of culture were also somewhat facilitated by the ideology built on morality. But this impact was lost when the state system collapsed. In the post-perestroika period, a certain freedom of speech actually came into its own, and party control left the society. Moreover, every individual found himself acting as his own lord, with no obligation to give an account of his own morality. In particular, access to addressing once-closed rhetorical issues has emerged. And then it was possible to start a discussion about the ethnic preservation of both language, literature and culture in general. Culture girds the many human beings on the planet. The wordsmiths try to vividly reproduce the available richness of the character's mental life and interpret their experiences and turns psychologically accurately. There is a need to reconsider many of the values that exist in our reality and to select accessible tactics for their artistic reproduction. Already in works of Circassian writers of Adygea of the first half of the last century the traditional is noticeable: quite clearly the positive and negative symbolize quite confidently both sides - both the good plus and the evil minus. And further, throughout the last century, the trend of artistic generalization of values has gone into forcing the pace. Although in Caucasian literatures, due to the restraining code of honour and strictness of mores, such a tempo event is less noticeable, there are, however, some regularities of the phenomenon.

Many of the value priorities (good-evil) are not simply present in a character's demeanor. They can be seen (with varying degrees of distinctness) in the facts of life reality. For example, in the works of such Adygean authors of the middle of the last century as A. Eutysh, T. Kerashev, H. Ashinov and other spiritual-personal component of the beginning to gain core positions. This happened starting in the 60s and continued through the perestroika period. And it even lasts already in today's modernism. The author's meticulous attention to value priorities with the increasing pace of planetary globalization is understand-

able. Besides, it is also understandable because the artistic conception of an individual approved in literary criticism can in no way be independent of the scale of values. And the second was also even more active (due to the ethnic code) in national creativity.

For the Adyghe, who produced an artistic text within Adyghea, the mental consciousness manifested itself in a certain warming towards the middle of the century, which gave the authors an opportunity to talk about many things that had happened to the nation (for example, repression, flooding, exile, etc.), forbidden before. Presented in the sixth decade of the last century small novels of Adyghea T. Kerashev masterfully outlined and thought over a code of honour of his ethnos. He managed to discover and elevate a lot of moral and ethical norms, including courage, chivalry, reverence for the elder and, in general, adherence to the Adyghe code. In particular, the tendency of one of the first Adyghe authors in Adyghea to faithfully reproduce the psychology that surrounds the protagonist helped the author's writing techniques to become more personal and thus more lyrical. And it showed even on the big epic. For instance, his novels "Kuko" (1968) and "The Last Shot"(1977), written with the philosophical specificity of society in mind, bring to the fore the specifics of ethnic psychology and Adyghe moral priorities, as well as their rituals and customs.

But there also remained a fact that was not always available. The turn to factual portrayal, and with it the chronicling of events, convincingly happened later. Already in the second half of the last century it appeared in the artistic word of such Adyghe writers of the AAR, and later of the Republic of Adyghea, as A. Yevtikh [2], I. Mashbash [8], S. Panesh [10], P. Koshubaev [5], N. Kuek [6], Y. Chuyako [15] and others. Our above-mentioned propensity for fact, as well as the freedom of reflection that emerged only with perestroika, allowed for such an indulgence. During and after perestroika, artistic texts began to arrive in which writers were already able to get away from the ideological dictate. The verbal "products" that represent the conventional truth of life appeared. As is well known, as far back as the French philosopher of the sixteenth century Michel Montaigne in his own world-famous Essays said: "The first sign of the deterioration of society is the disappearance of truth" [9]. A fair share of Adyghea's writers focused on what had happened, and many had already turned more boldly to event chronologies. So, for example, already in the new century, works of Dzhambulat Koshubaev, in particular, his philosophical-lyrical story "There was a day of happiness", reveal the evident vital truth today. The author here, as well as many of his above-mentioned predecessors during the last century, continues to reproduce the knotty priorities of being. And let us move on from general values to more specific verbal techniques applied by Circassian authors in Adyghea.

At the early stages of development of literary work in Adyghea, the Circassian authors, undoubtedly, found it difficult to apply a specific strategic method, as there were no developed tactical guidelines in the newly acquired written literature yet. Before it was possible to overcome a lot of apparent lightness. All of the authors were mentally bound at the time. Including then stated problems of the creative were considered as the dangers of addressing the personal were formed. The great need of what is available, as well as a considerably earlier restricted freedom of speculation allowed the whole people to reflect much later. The Adygs, who had only recently mastered their own written language and were building their own concept of an artistic syllable, in the first half of the 20th century within the confines of the language found solace only here: their own internal needs have been liquidated by centuries of constructed folklore. The spiritual and socio-artistic narrative has been broadly disseminated, taking into account the Nartian theme and character, for example, by such authors-novelists as T. Kerashev, U. Tlusten, D. Kostanov and others.

The progression of liberal tendencies in political reality since the 1960s of the 20th century, a tangible tendency to get rid of the positions of ordered, administrative authoritar-

ianism occurs in the turn to the artistic truth that began then. At the same time, writers in pre-war prose began to employ both dialogical and monological techniques in order to give the text a personal authenticity and psychological coloring. They have been applied to a variety of different, ideologically different characters. The discussion element in this case allowed to convincingly portray the life positions of specific characters, trace their spiritual dispositions, and even tentatively outline the author's opinions.

In general, in the ideological relation domestic prose writers, and with them in Adygeya, already in Soviet period had an inherent feature. This is the presence of united thought being able to cement Adygs in Adygea and to settle not always identical positions, as well as sometimes direct cultural diversity along one line. Obeying the administrative orders of the periods, the writers of Adygea, as in the whole country, tried to identify social and political arguments at an early stage. The motivations of the Adygs in the battle for a new world order intersected with the historical experience of the ethnos. No less serious was the impact of the Adyghe's epochal resource accumulated over the centuries. The folklore layouts, the ingredients of the epic, and the Nart events interspersed become a rich textual toolkit.

As for the subjects, the writers of Adygea at the beginning of the century were mainly concerned with the problematic of collision with the previous world order, and often with gender. Already closer to the middle of the century such works of Adygea authors began to unite similarity of the starting spiritual priorities applied in reproduction of the world community. There was also a similarity in the techniques of creative reproduction of life's zigzags. In particular, in the middle of the last century, the general idea was quite noticeable in the artistic texts of A. Yevtykh, H. Ashinov, P. Koshubaev, S. Panesh, Yu. Chuyako and others. The spiritual priorities of their works also touched upon the abstract obligation of power to society, the individual and the natural environment. As professors of literary studies R. Mamiy and U. Panesh, "Attempts to comprehend the moral and philosophical quests of our contemporary and the desire to reflect them through various artistic forms have also led U. Chuyako to ideological and aesthetic solutions that are similar in nature" [11, p.145]. At the same time, in the case of analytical consideration of the texts of Adygean authors, a similar pattern is noticeable. The ethnical worldview of the writers is based on national consciousness, and therefore the components of the Adyghe code of honour are the core determinants of the revered folk character.

Numerous defects in the preservation of folklore material in early Adygea texts led to an actual sense of damage of language speakers by the middle of the century. Ethnic representatives become nostalgic for some kind of inner hunger satisfaction. And this (on the field of pan-Soviet movements) successfully transformed into the lyricization of the prose of the 1960s and engendered its appeal to the individual as the focus of macrocosm. Such an aspiration was directly subordinated to the work of the second half of the twentieth century in Adygea H.Ashinov, P.Koshubaev, A.Evtikh, S.Panesh, N.Kuek, Y.Chuyako, etc. Such prose narratives appear as lengthy confessional narratives with philosophical overtones. At the same time, the effusion of the narrator, often interspersed with the position of the protagonist or the author himself, serve as the constructor of the narrative composition. At the same time, in the second half of the last century the socio-political atmosphere that represented progress began to emerge. At the same time on the field of change of the historical zone disappears and some priorities change, which gave a chance to look at the historical facts that occurred in the twentieth century in a new way. In addition, there were published various cyclus of selected works of Y.Tlusten, I.Mashbash, X.Beretar, P.Koshubayev, K.Kumpilov, N.Kuyek, K.Shazzo, Y.Chuyako, N.Bagov, R.Nehay, etc. In addition, as we have considered above, the fusion of epic and lyrical tonalities then organ-

izes a peculiar product that is what is called a "little tale of accented problems" (U. Panesh, R. Mamiy).

Let us note the genre transformations. Such an address to the man, which had its start in the middle of the 20th century, continued and even increased in the course of the progress of Adyghe prose (in particular, on the territory of Adygea). As T. Kerashev and many later authors used Adyghe Khabeze, i.e., the ethnos's moral code inherited from many preceding centuries, as their source in the personality concepts they developed. Subsequently, later writers here as well (e.g., A. Evtikh, H. Ashinov, P. Koshubaev, S. Panesh, Y. Chuyako) served with their syllable, both in short stories and novels, the lyric-epic stream that contributed to the harmonious merging of epic with poetry. In terms of genre and composition, the fusion is active: small forms with medium gave birth to the short story, medium forms with large gave birth to the voluminous narrative. Such genre variations also carried with them a mixture of various historical chronicles, reflected in the activation of historical novelism in Adygea by I. Mashbash, active to this day. Despite the above-mentioned appeal of the line to the inner world, the enrichment of the prose with psychology and the accompanying lyricization still did not always please society with the absence of fact. And so, the fact is very prominent in contemporary historical novelism.

A more recent mythological poetics, highlighted closer to the new century, was reflected in the postmodernist advent of the 1990s. of the twentieth century in the modern literature of Adygea prose by Y. Chuyako (e.g., "Stranger's Pain," "The Tale of the Iron Wolf") or novels by N. Kuek "Black Mountain" and "Wine of the Dead." At the same time, the diversity of compositional, plot, imagery and style variations led to the apparent emergence of previously unknown genre layouts here. So, for example, as correctly notes the Adyghe researcher from Nalchik M. Hakuasheva, "To the genre of the narrative-parable belongs "The Black Mountain" (1997) by N. Kuek" [14, p. 235]. Or Jambulut Koshubaev's contemporary novel "There Was a Day of Happiness" [4] is organized by a contemporary author in the Western postmodernist structure, despite the fact that its subject matter is devoted to the Arabic East of the old nineteenth century, more precisely, its cultural revolution at that time. Dz. Koshubaev appears in the text as a creator of a peculiar, quite penetrating and able to go to the depths (of both consciousness and soul). The short novel is actually built on archetypes and their combinations. Previously unknown, mythopoetic tone awarded the products of Adygea writers a rather complicated textual toolkit, inherent in the complex in its symbolism postmodernism. It is illusory, figurative, archetypal, abstract, distant, memoir-like, and much more, already evident in today's prose. On the whole, mythologism as one of the emblematic features of postmodernism and its specific poetics is reflected here today. Postmodernism is also illustrated by the progression of memoir and autobiographical prose movements. Besides, thereby, there was a development of earlier unknown genre modifications in the modern global arena caused by strengthening of lyricism in prose and the address to the person continued in a modernist way that affected, in its turn, the prose of Adygea authors of Adygea as well.

Results

Often As it is seen in the foregoing, as far as spiritual priorities are concerned, their components were affirmed and fixed in the art works of Adygean authors of Adygea from the very beginning. This started with personal views and relatively traditional priorities underpinned by the Adyghe ethnic code. The marked upsurge of the lyrical in the epic of the second half of the last century was the significant result of an intensified turn toward psychologism. The spiritual-personal context of ethnic deepening takes place in various genre formations on the way to their variability. Besides, historical novels which appeared in

Adygea in the beginning of the 90s of the 20th century are called by researchers today as a convincing "challenge of time" (R. Mamii) [7].

Conclusion

In fact, the new literary material considered in the article managed to speak quite sincerely and powerfully about Adyge ethnos as about independent, quite settled (both socially and culturally) formation. The personal style of narration, generalization and tracing of the temperament of a not always understandable, sometimes mysterious character, etc., are noticeable in the fiction texts. All these and similar but highly unusual textual techniques for ethics served as proof of the creative progress of the analyzed authors. Much of the above illustrates a definite and clear positive development of the literature of Adygean authors within the geographical boundaries of Adygea.

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