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Dagestan Modern Russian-Language Poetry at the Crossroads of Cultures

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Abstract

Russian-language literature is an objective phenomenon of the literary process, a typological, natural phenomenon, conditioned by the historical and cultural context of time. In this regard, literary Russian-language becomes a topical theoretical and literary study problem, the tradition of special study and scientific reflection. In this article, the authors studied the processes of a new literary community development based on integration experience, which has been an important factor in the development and the enrichment of Dagestan poetry for centuries. The twentieth century has become the century of conjugation for cultures. The principle of a dialogue between cultures determines the understanding of Russian-language poetry as a borderline phenomenon, whose originality is conditioned by a close interaction and a mutual influence of national cultures with Russian and foreign poetic traditions. The article reveals the causal relationship of some artistic trends in a temporal context. Arabic, Persian, Turkic, and then Russian influence formed an aesthetic system, differing by the variety of artistic expression forms. Classical Iranian stories, Sufi symbols, Russian poetry of the Silver Age were reflected here. A notable phenomenon of modern Russian-language poetry was represented by the appeal of the Dagestani authors to the East, now often through Russian and European literature. The echoes of Eastern classical poetry are revealed, which enriched the poetry of Byron, Goethe, Heine, Pushkin and which have a direct connection with the process of modern, Russian-speaking Dagestani poetry development, the influence on the definition of its directions with their inner content, pathos and pathetic. In this article a particular attention is paid to such a form of cultural, spiritual, ethical-aesthetic exchange as translation.

Keywords: Dagestan Russian-language literature, Literary process, Modern period, Artistic traditions, Dialogue of cultures, Mutual influence, Eastern classics, European literature, Artistic translation.

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1. Introduction

Dagestan literature was influenced by national folklore, eastern and later Russian literature at the stage of its formation and development, and in the second half of the 19th century it began to enter into an active dialogue with the world literary traditions, which was repeatedly noted by the researchers.

This process is quite natural, since, as V. Zhirmunsky noted, "... no national literature developed outside living and creative interaction with the literatures of other peoples, and those who think to elevate their native literature, claiming that it grew exclusively on the local national soil, thereby doom it not even to "a brilliant isolation," but to provincial narrowness and self-service" (1960, p.183).

Arabic, Persian, Turkic, and Russian influence of the 20th century was included in the area of aesthetic interactions, which enriched the Dagestani culture, and then became an integral part of it in a transformed form.

G.G. Gamzatov, repeatedly referring to the problem of Arabic language literature genesis in Dagestan, writes the following: "Dagestani literature of the 10th-19th centuries in Arabic language was formed under the general influence of medieval Arabic literature, and at the same time all its roots went deep into the history and the culture of its land and was aimed at its domestic reader. It belongs rightfully to the national heritage of the peoples of Dagestan" (1990, p.212).

In this context, the opinion of a famous Orientalist I.S. Braginsky deserves a special attention. He noted that many small peoples of Central Asia and Transcaucasia are entitled to consider "... the cultural heritage that other researchers have completely dissolved in the Persian, Turkish or general Muslim culture as their own" (1977, p.90).

The academician I.Yu. Krachkovsky, the initiator of the systematic study of Arabic-language literature in the Caucasus, singled out two directions for the existence of Arabic literature in Dagestan: "On the one hand, it is a typical scholastic literature of the Middle Ages, easily finding the analogues in the East and in the West during the appropriate epochs ... Dagestani scientists of that time possessed the fullness of the common Arab heritage of their own ages ... We are interested in another layer of literature developed here - an original literature, grown on local soil and reflecting local historical events brighter" (1960, p.615).

Both the plot, and the genre structure, and the figurative system of the Arabic-speaking Dagestan literature are deeply rooted not only in ancient national folklore sources, but also in multi-layer elements of other cultures, with mythology and the representations of other peoples.

Dagestan literature contains classic Iranian stories of heroic, lyrical and tragic character. The canvas of the artistic narrative has the images of the mythical heroes "Shah-name" Rustam, Zalya, Isfandiyar, the villain Zakhkhak and the blacksmith Kava, who rose up against the tyrant. The literature of the peoples of Dagestan widely uses the edifying short stories by Saadi Shirazi, the unique poems by Hafiz, and the philosophical poetry by Moulavi Rumi.

Other national aesthetic trends played a fertile role in the history of the Dagestani artistic word development. The preserved Dagestani written monuments testify to the dynamics of Persian-language verbal art development - from mythical images to individual different genre Persian-language works of Dagestani authors. Thus, it can be stated that Eastern traditions have become widespread in Dagestan and they have become an integral part of the polyethnic region mental and spiritual world.

A new surge of interest in the East became evident in the national literatures of Dagestan during the late 20th - early 21st centuries. The activation of Russian-language literature is observed everywhere during new historical period. Dagestan was no exception in this process. National writers and artists created their works in Russian more and more often. In the conditions of Dagestan polyethnicity this phenomenon is

determined by the very logic of society development. Russian language, which has become the language of interethnic communication, serves as a mediator. Through Russian language, the translations into Russian, the literature of one ethnic group becomes the property of all Dagestani literature.

Russian literature of Dagestan at the end of 19th - early 21st century is an active interaction example of various cultural and literary traditions. In the past two decades, Russian-language literature has been flourishing. Its development depends on many reasons and factors, including subjective (aesthetic representations of an author, the artistic conception of his creativity, etc.) and objective ones (society need for Russian-language literature, intercultural and inter-literary dialogue, interdependence and mutual influence of different layers of culture, etc.).

Today Dagestan Russian-language literature is a vivid example of intercultural synthesis. The result of a long interaction process of all original components in a polyethnic and a polylinguistic national environment is a unique community of culture and literature. All this was clearly reflected in the dynamics of Dagestan Russian-language poetry development.

2. Methods

The analysis of the inversion processes that determined the development of Dagestan people artistic consciousness presupposes the existence of a serious theoretical basis based on a number of methods of scientific cognition. The following methods are of particular interest for this study: 1) cultural-historical and 2) descriptive-analytical. The essential characteristics of the first method form the principle of historicism, since every literary phenomenon is associated with a certain historical situation that forms a cultural and historical context. The result of this method use is the connection between the established traditions and society development dynamics that fosters the development of artistic thinking forms.

The second method includes the description and the analysis of individual texts that are the objects of research. The analysis includes the consideration of each particular work artistic aspects, as well as the features of the author's style and style of presentation.

Since the beginning of the 90s of the last century, the settled perception of traditional Dagestani poetry undergoes a significant transformation. A certain synthetic community of literary writing appears in its semantic and formal field. There is the poet number increase focused on the works by S. Yesenin, V. Mayakovsky, I. Mandelstam, M. Tsvetaeva, A. Akhmatova, B. Okudzhava.

In modern Dagestan Russian-language poetry many symbols are rethought and backed up by new realities. Now the creativity of new formation poets is almost not limited to normative and canonical attitudes, it is multifaceted and plastic. A deeper, subtle expression of human essence, a greater openness of emotions makes the hero of such poetry close to reality, and therefore his emotions are consonant with the emotions of a modern reader. A man departs from a priori ideal traditional constructs of expression, he seeks to reveal himself, to assess his role in this world.

3. Results

It should be noted that there is a new interpretation of the eastern classics in the national literature. "The issue of "Eastern motives" is also the issue of national form enrichment in European literature. The classical forms of eastern poetry came from the versification of Western Europe countries, giving them a special aphoristic character, a peculiar rhyme, etc." (Moldavsky, 1986).

A new surge of interest in the East became evident in European and Russian literature at the end of the 20th and the beginning of the 21st centuries. This interest has its own reasons, and not always purely

culturological and artistic ones. At the same time, as we are convinced by real examples, the processes of Russian and European cultural and artistic traditions mastering are intensified.

Eastern poetry has enriched more than one generation of poets in different parts of the world by the treasures of its wisdom. Its echoes can be found in the works by Byron, Goethe, Heine, Pushkin and many others. In the last decade of the past century, the eastern fuss has become quite a notable phenomenon in Russian, North Caucasian and Dagestani poetry.

The consideration of certain moments in the formation and the development of Russian-language sub-ethnic space in their currently existing form allows us to note the fact that other ethnic meanings and form-forming inclusions become not only a widespread element of the verbal creativity of Russian-speaking poets, but also contribute to the development of new genre and thematic trends, in the works by M. Dugrichilov, M. Muslimova, T. Rajabov, A. Kazbekov, D. Jaferov, A. Khanmagomedov, F. Oruj, F. Jamal, M. Ibragimova and many others. First of all, this is due to a medium choice, i.e. Russian language, which has great artistic possibilities.

It is necessary to note the factors contributing to this phenomenon. One of the most common forms of cultural exchange is translation and it occupies a significant place in a number of traditions since the entry of Arab-Muslim literature into the cultural space of Dagestan. During the last decades of the twentieth century, translation became one of the main forms of interaction, exerting an increasingly active influence on other forms and on the entire course of literary development. As a rule, poetic translations adapt a translated author to the national literature environment. The interesting examples of the emerging chain (translation - influence - the creative process of a poet) represent many episodes of Dagestan literature history. The participation of the republic in the literary process represented by the Dagestan poets-translators from Russian, Turkish, Arabic, Persian (the last three from word-for-word translations), largely contributed to their becoming and maturity as poets. Modern bilingual poets combine the elements of national tradition and attributive borrowings from Arabic, Persian, Turkish, Russian, European literature in their works. In their texts, the appeal to a clear presentations of folklore traditions combines organically with the clichéd form of ethical and aesthetic concepts of Eastern poetry expression. The result of these combinations are poetic texts often original in their versatility that carry new meaning-forming and form-building elements. The creativity of these and other Russian-speaking authors can not be evaluated unambiguously - too bright, non-canonical images and motifs create a unique color, causing perplexity or even internal rejection among some people, and recognized by others.

Often, modern Russian-language poets use Sufi symbols, believing that their poetry is directly related to Sufism. However, for the most part, this is only a formal convergence. A profound philosophy of true Sufism remains inaccessible for most of them.

A more productive form of conversion at the present stage of national poetry development is the appeal to classical, well-mastered genre forms of Eastern verse, such as baytas, quatrains, rubais, octaves, poetic addresses, elegiac, meditative verses, verse-dedications, etc. Each of Dagestani poetry modern generation representatives has his own life and lyric experience, his own degree of poetic maturity. However, the creativity of each of them represents a completely formed trend, which we can't ignore.

The poet, the translator, the journalist and the writer Murtuzali Dugrichilov had been acquainting the Dagestan reader with foreign literature most actively and systematically during the 1990s. He did this through the translations from many languages. Moreover, he acquainted a foreign reader, mainly Turkish one, with the Dagestani literature. In Dugrichilov's interpretation, many events and names of national history acquire new features and a special relief. M. Dugrichilov's poetic translations, in addition to other advantages, are characterized by sincerity, which provokes an immediate response from a reader. We are used to the fact that author's emotions are often separated from an original or are given to a lyric hero.

Here is another approach. The translator speaks the voice of the original, putting the thought divided with the author into a form chosen by himself. He translates in a creative way, becoming an involuntary co-author of artistic expression means. One can definitely say that Dugrichilov does not translate from a language to a language, but from one poetry to another.

According to the context of the eastern classics many well-known oriental poets of the past were Sufis, and the images they used did not bear a direct meaning, but were encoded Sufi symbols, incomprehensible to the unenlightened. This theme became the main theme in M. Dugrichilov's poetic works.

There are many theories specifying the very concept of Sufism, but they do not fully explain the depths of this mystical and spiritual teaching. The signs by which these or other poets of the Middle Ages were ranked among the Sufis are quite contradictory.

In his publications, M. Dugrichilov tries to popularize the fundamentals of at-Tasawwuf teaching (Sufism). He gives the diagram of this doctrine basic concepts. To this end, he refers to Hafiz Shirazi's poetry, a mystic poet who became famous worldwide.

Hafiz

There are freethinkers and revelers in our tavern,
And the emperors give them their crowns,
But you will not hear poor groans in it
As in mosques, where fools prefer brass coins,
Like blinded and dark ravens
And won't change a dime for zodiacal cosmic thrones

(1998, p.181).

The poem is full of Sufi symbols. So, the tavern in this poem is the figurative meaning of the Sufi prayer room. "Freethinkers and revelers" are the patrons of the tavern ("khanaki") with pronounced negative characteristics, which are interpreted in Sufi verses as positive ones. Under intoxication, one should understand the state of the Sufis, who fell into a mystical trance.

The translations made by M. Dugrichilov had an unconditional impact on his own creativity, introduced new themes and images into it, enriched and made more diverse the means of artistic expressiveness. A translator's work is the finest, filigree work, in fact, concerning the most complex spiritual movements of people of a different cultural aura. And it is co-creation, of course, with a significant share of own creative individualism.

"Sufi inspirations" by M. Dugrichilov, inspired by the Sufi poetry of the East, is a kind of philosophical parable. All of them are stylistically homogeneous and close compositionally. He draws his inspiration mainly from the poetry of the famous Persian Sufi poet Jalaladdin Rumi. "The poem about hidden meaning" ("Masnevi-yema'navi") by Rumi is the treasury of world literature, it is extremely popular both in the Muslim East and in the West in numerous translations. This work is the encyclopedia of Sufism in verse, where parables take a special place. Rumi believed that this poem reveals the secret meaning of the Qur'anic text.

Rumi

You so admire the Tulip,
Like the sky crying hopelessly -
Millennial wine does not make so drunk,

As a year with you in a drunken spin

(1998, p.5).

In the Persian poetic tradition tulip symbolizes the name of the Highest "Allah". The calligraphers used the similarity of these two words in their works (Transcription: [LaLa] - [Allah]).

The author's reflections in the classical form of the Eastern verse, which perceived the figurative structure of eastern poetry organically, provoke associations immediately, which create a vast literary context. However, an external attachment to high literary stars has a deep underlying motive.

A line lit by a dervish

Will melt with a bitter smoke line;

But unsteady and unrepeatable things

Last forever (1998, p.5).

"Sufi inspirations" resemble a kind of potpourri from exquisite Persian poetry in combination with the dynamics of the author's inner world. This world is absolutely autonomous and does not depend on anything. As I. Filshinsky notes: "The duality of Sufi poetry, the interpenetration of the earthly and mystical describes the secret of a special poetic charm of Sufi lyric poetry best examples." (1975, p.713).

An exquisite molding of words, the lightness of construction, laconicism and the capacity of verse represent the restriction of oneself in figurative means, along with a deep penetration into the essence, and they become an artistic device in M. Dugrichilov's creativity, the way to convey one's own comprehension of the universe.

Being stylistically interconnected, poetic miniatures are based on temporal shifts and overflows, on repeated transitions from one dimension to another; the lyrical "I" is a thinking sentient personality - sometimes moves away from the usual conclusions and evident answers completely freely. Thus, the parable about the water seller, the Tower of Babel is organically combined with the author's deeply subjective experiences, his personal and individual spiritual search.

The penetration of a new imagery, new forms of artistic expressiveness into the poetic structure of contemporary word artist poems became a rooted tradition. But only a few of the poets manage to use the eastern constants in their texts successfully, to develop comparisons, associative symbols, which contain a capacious evaluation that characterizes the essence of a phenomenon accurately.

The experience of Dagestan poetry development in general, and Russian speaking in particular, allows us to talk about a phenomenon consisting of a living language, i.e. drawing the energy from many linguistic environments intersected in a poet's life. The brightest example illustrating the mentioned above is the works of many Dagestan Russian-speaking poets. Such lines by A. Kazbekov might have appeared only at the junction of two, and maybe three linguistic and cultural elements:

The whole world in you - the sacred Scripture,

The whole world embraces the Golden Qur'an.

Silence is a symphony of the universe.

Silence is the insights of the Ocean.

* * *

A magical pattern, like a robe from the Sultan's shoulder,

Embroidered with gold is dozing in the firmament,
The star reads surahs from the Koran,
And the crescent listens to reverently (Kazbekova, 2015, p.85).

This adherence to the eastern tradition, and sometimes an explicit, but often subconscious intersection with the work of great poets, gives the originality and the charm to his poetry, and also helps to look at the classics with other eyes, to feel the existence of familiar names in a new space:

A fool, after reading Khayyam,
Will become a slave of drunken amusements,
But a wise will forget about wine,
He will be drunk from Khayyam's poems (Kazbekova, 2015, p.95).

The variety of artistic expression forms from Dagestan poets does not stem from the desire for experiment - it is rather the universality of talent, a special gift that allows to create new samples of intellectual literature, to engage in an active rehabilitation of historical heritage and create your own, no less talented samples of poetry and prose.

Cultural interpretations of the Sufi verse elements stabilized in the functional and aesthetic paradigms of modern Dagestan poetry. For the most part, turning to the East, the attempts to penetrate into the essence of such many-aspect and multifaceted phenomenon as Sufism, which is inaccessible to the end and which has never been exhausted, are explained by the need for new spiritual impulses, and also by the search for the ways and the images of self-expression.

4. Discussion

One of the most controversial issues is the issue of national, universal and the general cultural correlation in the framework of national literatures.

At the stage of its formation and development Dagestan literature was influenced by the national folklore and the literatures of the Muslim East, and in the second half of the last century it began to enter into an active dialogue with the world literary traditions. This process is quite natural, for any literature can not be developed as a closed self-sufficient system, it experiences the diverse influence of other cultures and literatures.

5. Conclusion

Thus, the analysis of the processes taking place in the artistic system of Dagestan Russian literature reveals that the Eastern and the Western traditions lose their ontological meaning, the elements of these traditions are used by poets for a freer expression, who do not accept the limits narrowing the imagination. The integration of Russian, Eastern, Western European culture elements into Dagestani one contributes objectively not only to the expansion of authors' creative abilities who write in their native languages, and is also able to expand the boundaries of their mentality. The rapprochement and the interaction of Dagestani and Russian literature was a natural and historically conditioned process. In the last decades, the natural orientation of Dagestan literature to oriental culture became the same logical process. Previously impossible synthesis of several eastern traditions with Russian or European ones leads to unexpected results.

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