

INFORMATION STRUCTURES OF NORTH CAUCASUS POETRY AFTER THE OCTOBER PERIOD (20-IES - MID 30-IES OF THE XXTH CENTURY)

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ABSTRACT

Theoretical issues are posed for the first time in the article with the understanding of the informational structures of the North Caucasus poetry after the October period (the 20-ies - the mid 30-ies of the XXth century), i.e. the initial stage of its inception and development. In the context of an important introduction of a multitude of new concepts and objects into the aesthetic consciousness, the borrowing of elements directly connected with the ideology of the new society, the ideology of struggle, the morality, the ethics of the socialist way of life prevails. An unaccustomed figurative-conceptual context was argued with an appropriate formal frame - first of all the thing is about rhythmic models and the syntax of poetic expression borrowing. The authors of the article, who wrote a number of interesting works on the history of North Caucasian literatures, came to the conclusion that the orientation toward the presentation of really illusory objects as virtual-poetic ones for poetic systems with a developed tradition was inevitable for long periods (namely, during the formation of the literary language). The structures introduced in the cultural space of the region during the Soviet era were assimilated selectively and it took at least a decade until three-component image became widely used in the texts of the mountain authors. The authors of the article consider that the practice of different structures combination opened up the possibilities for an alternative direction of the information and aesthetic space of the North Caucasus evolution, and the aesthetic environment of the region should generate the systems in which the epistemology of images would be based on different principles than an external associativity.

Keywords: North Caucasus, post-October period, 20-30-ies of the XXth century, information structures of poetry.

INTRODUCTION

An accelerated development of national literatures with new writing standards is marked by a high level of formant donor culture diffusion into ethnic art literature [1]. At that, in the context of massive introduction of new concept and object multitude into the aesthetic consciousness (20-30-ies of the 20th century), the borrowing of elements directly related to the ideology of the new society, the ideology of the struggle, the morality and the ethics of the socialist way of life prevails. An unconventional figurative-conceptual content was argued with a corresponding formal framing - first of all, the thing is about of rhythmic models and poetic expression syntax borrowing, which was fully applied not only to the literatures with new writing standards [2].

However, from the point of view of information organization, the texts of this stage are characterized not only by their secondary nature, but also by the fact that they are cognitively destroyed. The language structure does not have internal relations i.e. we observe the return to a low-level textual construction, the function of which is the declaration of purely utilitarian norms of the ethical and behavioral plan, formed by a new social-cultural context [3].

METHODOLOGY

The thing is about some kind of return to the models of verbal reflection of a utilitarian nature, conditioned by the recreational needs of society, to the models of "pre-aesthetic" perception of being that is characteristic of some genre forms of folklore and originating in the most archaic rites [4]. On the other hand, the samples of poetry of the 1920-ies and early 1930-ies, prone to the non-analytic perception of the environment absolutely naturally, were based on the structural units of the simplest types. It can be argued that the complex schemes of figurative representation were in fact not used during the early years of the Soviet power. Poets used purely logical encodings of the described objects everywhere - both the

representatives of older generations, and those whose formation occurred during the first years of a new system existence.

This was explained by the fact that the attention of mountain poets was accentuated by ideological emblem studies, most of which was introduced into the cultural space of the region artificially and purposefully. These elements had no developed associative halo naturally and were under constant pressure of a rapidly changing information environment, which in principle precluded the possibility of system development concerning their extra-textual appeals.

The evolution of poetic imagery in such a situation is of a purely expansive nature: the involving of new denotata in the sphere of aesthetic, the semantics of which was determined by the actual needs of society, in our case mainly political and ideological ones. This was recognized even by the most consistent apologists of socialist realism in a direct or veiled form [5]. The features of human consciousness operation in general caused the narrowing of such image meanings at all levels, not only on the conceptual-rational and associative one, but also on the emotional and sensory one: "... the changes in the external world lead to the self-organization of multi-neural systems the structure and the organization of mental control systems are adequate to the principle structure of reflected objects" [6].

The combination of depleted figurative units was held together only within the boundaries of ideological conceptualism, and even the ranks of common Caucasian symbols ("blade", "tops", "cloak", "fast horse", "dagger", etc.) developed in folklore and foreign cultural (Russian) environment acted as the mimes of a new political order in texts.

The variety of artistic styles and literary trends of the 1920-ies, clearly felt by contemporaries [7] in the informational-aesthetic continuum of the North Caucasus is only an extensive development of information-bearing structure fund, accompanied by direct imitations and total affectation.

In this sense, incentive slogans have been given special development, which we also refer to a variety of rhapsodic tissue images, since, as the traditional notations for certain objects (emotions, oppositional states, etc.), they assumed purely logical decoding. But, as a rule, the affective outbursts of feelings also played an extraordinary role in the structures of this kind i.e. rhapsody structures were interwoven with affective-emotional ones once again.

It should be noted that the orientation toward presentation as virtual-poetic really illusory objects was inevitable for the poetic systems with a developed tradition during long periods (namely, during the formation of the literary language). This happened, both because of the previously formed canons of artistic expression requirements [8], and as the result of the compensatory movement of the collective artistic consciousness, which sought to increase the communication resource of texts. The development of a single national sustainable style presupposed a certain leveling of a poetic text semantics with an inevitable "scatter" in the acts of perception and interpretation, [9] which, naturally, is especially characteristic when you read works with pronounced sensorics and emotiveness.

Almost the same functional load is inherent in similar structures within the areas of new Soviet literature emergence at the time of their departure from a purely revolutionary pompousness, but it should be noted that the change of the ideological background only spurred the process of their activation, which began before the October Revolution in some of the North Caucasus literatures.

In real life, the images of this type did not have physical content - "life", "death", "destiny", "soul", "suffering", "despondency", "joy", "grief", "love", "beauty" etc. - however, they were actively used as the means of emotional, ecstatic state transfer and played the role of literary convention markers in general [10].

In texts saturated with such units, the author's ability to stay within the framework of a "pure" aesthetic space, into which new realities penetrate rarely, is of particular importance and their mastery is a painful process leading, most often, to the violation of the integrity and the harmony of poetic reflection:

My face burned by wind,

The message of life it carries on his wings

And he shouts:

Balance your leap,

Fly in the abyss of life! -

No ... no ... I do not see a place, where

I did not know the persecution of fate!

Chest is torn by curses!

My heart is a trough,

Where the bread is baked

From the text to the wake! [11] - "Chest is torn by curses" is already rather doubtful in the environment of "the abyss of life", "the persecution of fate", etc. As for the "heart - trough", the perception of it is unambiguous one - it is clearly "knocked out" of the associative series built by the author.

A conscious or subconscious desire to avoid such failures leads to the fact that the really existing objects are given in the texts in their poeticized form, the preferred choice is made in the field of high, archaic, any other vocabulary remote from common speech:

Day after day, time passes,

The life thread becomes shorter ...

This happens to everyone,

Is it worth it to be sad? ... [12]

My light, my love, a spring song, -

A living source of eternal happiness

There is no end to you, there is no end.

We are together forever! [13]

... Sing, poet, sing your song!

The morning is joyful as children's eyes.

There is not a cloud in the clear sky.

There is nothing that can make a heart sad ... [14]

In the abovementioned passages, as we can see, thought and feeling crystallize through a special poetic system, which is the result of the associative halo development for the described objects. In the rhapsodic image, the relation to the "flesh" of an object in the tissue of a verse was purely "technical" one. Here the means of emotion emphasizing (allegory) is transformed into the very fabric of the work. In each of these samples, only one or two words are directly related to the emotional background (but "melancholy", "sadness", "joy", and "sorrow" express only a small fraction of the entire empathic background), all other structures are transformed poetic forms that had not previously appeared without their primary prototypes (implied by real ones).

The information structure of tissue images of the above excerpts is the result of direct addressing absence from the secondary object to the primary one, which provides their variable perception, the creation of an intermediary between them. An associative member of the structure in this case acts as the result of the synthetic perception of the primary object (existing in the reader's consciousness, marked by a set of certain parameters) and secondary object (contextual one, represented by the author and, naturally, different from the primary one by their characteristics):

A1 A3 A2 rational level

A1 A3 A2 emotional level

A1 A3 A2 sensor level

In poetic systems with a developed tradition (from the rhapsodic period and above), the formation of such structures can be related to the Renaissance. The formation of associative connections fund that began in the post-rhapsody period precisely at this stage with the acquisition of the final species (the minimum necessary for autonomously-ergonomic development of structures) of the species accelerated sharply. An extensive development of the poetic knowledge of the world was determined, of course, by the expansion of the practical activity of mankind, but after the creation of three-component classical structures, an intensive evolution of aesthetic consciousness became possible. A purely "literary threshold" of the structure was achieved, which acquired the degree of complexity and flexibility that could satisfy the general requirements of real objects represented in poetic models.

The fact that the poetry of the Renaissance has not lost its aesthetic influence on a modern reader speaks for itself, and, analyzing the works of contemporary authors, it can be noted that, most of the tissue units of the 20th century poetry are three-component systems implemented in a new conceptual and material world.

The structures that came in the cultural space of the region during the Soviet era were assimilated selectively and it took at least a whole decade until three-component image became widely used in the texts of the mountain authors. In the early 30-ies it penetrates into the poetry of the North Caucasus already as an ordinary style-defining unit and the main instrument of Russian (world) and national poetic tradition integration [15].

And at the same time, we can observe a certain discrepancy, emerging in the evolutionary directions of the region poetic systems. Dagestan poetry, which apparently had a more developed fund of three-component structures, came to their total use with a slight lead. The same can be said about the poetry of Ossetia, and here, undoubtedly, the foundations of poetics, which were laid in due time by Kosta Khetagurov, played their part.

Most of Dagestan and Ossetia texts of that period are based on three-component images, and sometimes we can see the way a completely material environment turns into a new quality in a three-component classical structure, becoming generalized symbols, as the general organization of the information space requires:

Oh, basalay! Father's heritage!

The dagger at the belt! ...

You poured poison into the holy cup of friendship,

Your ringing foreshadowed the streams of blood, ... [16] - we are talking not only about dematerialization and symbolic comprehension of "the dagger at the belt" with the help of "blood streams" and "holy cup of friendship". "Basalay" itself is a certain weapon, forged by famous masters (apparently by the father and the son), which has its distinctive features both external and qualitative ones, i.e. "Basalay" is a specific thing in any case. Saidi describes basalay as a dagger in general.

The fact that in the course of its development, both Dagestan and Ossetian poetry more and more moved away from the materialized ideas inherent in both folklore and author's texts of earlier periods is very

interesting. Even a superficial survey of such poet creativity as A. Guluyev, Niger, B. Botsiev, H. Pliev and many others is the confirmation of this. An even more striking example is the comparison of imaginative representation fundamentals by G. Tsadasy and the subsequent generations of Avar poets, including R. Gamzatov.

Apparently, the thing is that the poetics of external associativity presupposes, first of all, the harmony of all components of the system - from formal to structurally-informational ones, in fact, the tolerance of three-component units. Perhaps, the reason for the "aggressiveness" of three-component structures is explained not only in the peculiarities of the corresponding aesthetic environment, but also in the mechanism of aesthetic reflection. The information capacity of these units is provided by an external associative frame, and any attempt to narrow the probable area of associative identification (to clarify the direction of associative search) will mean the decrease in the epistemological potential of an image.

It would be logical to assume that the authors with well-established poetic thinking, prone towards three-component classical structures, will gradually eradicate the units of other types. Harmony with the aesthetic environment, with a social aesthetic consciousness, the orientation to rational, or intellectual reflectivity in this case is nothing more than a communicative quality of an image.

Assuming that three-component structures originate in the information space of the Renaissance, we should note that rationalism was inherent in that era, since, apparently, starting from this period, there was a law of a peculiar discrepancy between the representativeness of the language and its communicative nature in poetry. Lotman said: "... In order to make a general structure ... be informative, it must constantly leave the state of automatism, which is inherent in non-artistic structures. However, the opposite trend works simultaneously: only the elements placed in certain predictable sequences can serve as communicative systems. Thus, two opposing mechanisms work simultaneously in the structure of an artistic text: one tries to subordinate all elements of a text to a system, turn them into an automated grammar, without which an act of communication is impossible, and the other hand, to destroy this automation and make the structure itself a carrier of information" [17].

In other words, a poetic image existing in an unregulated information space is not communicative outside three-component structure, since it is his third mediator agent that ensures the identification of the secondary object.

The pre-war poetry of the North Caucasus peoples, devoid of a stable tradition of three-component structure use (a primordial or an introduced one) presents to us the samples in which there is a complete confusion of all types of information structures in general.

The practice of combining different structures opened up the possibilities for the evolution alternative direction of the information and aesthetic space of the North Caucasus, and the aesthetic environment of the region should generate the systems in which the epistemology of images would be based on different principles than external associativity. 20-30-ies are the time of wide dissemination of precisely these structures in the poetry of all the mountain peoples, excluding the practice of Dagestan and Ossetia authors, quite effective and functional within the boundaries of the three-component representations - precisely because of their better mastery. Almost all the texts of Chechen, Ingush, Karachai, Adyghe and Balkar authors as a permanent element include the structures with increased sensory content ("texture" or "plastic" representations) - in those cases when the individual thinking of a poet "grew" to classical structures.

SUMMARY

Thus, the period of the 1920-ies and the 1930-ies in the history of the poetic national systems of the North Caucasus development can be characterized as the stage of tissue unit type greatest mixing. The works of these years are marked by equal coexistence within the framework of a single text of various structures, and an aesthetic indifference of the information space of poetry at this stage can be confirmed by the fact that there is not only a structural blending in verses, but also a semantic compositional accent on any specific types of figurative units.

We can talk about the full functional equality of various structural entities, that is, the disorder of the entire informational and aesthetic space of the North Caucasus poetry as a whole. Such a state of the

information space in regions with a developed cultural tradition leads inevitably to the development of numerous alternative ethical-aesthetic systems, to the creation of corporate canonical arches and the fragmentation of poetry general flow evolution. However, it is clear that before the war, the development of the poetry of the North Caucasus and the poetry of the Soviet Union as a whole could not produce such a result due to strict regulatory pressure by the state.

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