

GENRE-THEMATIC FEATURES OF A FICTION-DOCUMENTARY STORY IN THE ADYGHE (ADYGHE, KABARDIAN, AND CIRCASSIAN) LITERATURES

CARACTERÍSTICAS GÊNERO-TEMÁTICAS DE UMA HISTÓRIA DOCUMENTÁRIA DE FICÇÃO NAS LITERATURAS ADYGHE (ADYGHE, KABARDIANA E CIRCASSIANA)

CARACTERÍSTICAS GÊNERO-TEMÁTICAS DE UNA HISTORIA DE FICCIÓN-DOCUMENTAL EN LAS LITERATURAS ADYGHE (ADYGHE, KABARDIANA Y CIRCASSIANA)

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ABSTRACT: The relevance of the research is determined by its innovative nature associated with the analysis of unexplored works of the Adyghe literature. According to the study results, it was concluded that the study of the tendency in the development of national literature from the point of view of borrowing aesthetic experience, structural models, motives, images, artistic and visual means, and methods of oral folk art, it also has features that bring them closer to the documentary prose of the literature North Caucasus folks. The results obtained have theoretical significance for the further coverage of national literature. They can provide significant practical guidance during the research of the historical dynamics of national literature in the context of interaction with the literature of other ethnic groups of the Russian Federation and in the preparation of special courses in universities and colleges..

KEYWORDS: Adyghe (Adyghe, Kabardian, Circassian) literature. Documentary. Artistic tradition.

RESUMO: *A relevância da pesquisa é determinada por seu caráter inovador associado à análise de obras inexploradas da literatura adyghe. De acordo com os resultados do estudo, concluiu-se que o estudo da tendência no desenvolvimento da literatura nacional do ponto de vista do empréstimo de experiência estética, modelos estruturais, motivos, imagens, meios artísticos e visuais, e métodos de arte popular oral, também tem características que os aproximam da prosa documental da literatura norte-caucasiana. Os resultados obtidos têm significância teórica para maior abrangência da literatura nacional. Eles podem fornecer orientação prática significativa durante a pesquisa da dinâmica histórica da literatura nacional no contexto da interação com a literatura de outros grupos étnicos da Federação Russa e na preparação de cursos especiais em universidades e faculdades.*

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PALAVRAS-CHAVE: *Literatura Adyghe (Adyghe, Kabardiana, Circassiana). Documentário. Tradição artística.*

RESUMEN: *La relevancia de la investigación está determinada por su carácter innovador asociado al análisis de obras inexploradas de la literatura Adyghe. De acuerdo con los resultados del estudio, se concluyó que el estudio de la tendencia en el desarrollo de la literatura nacional desde el punto de vista del préstamo de la experiencia estética, modelos estructurales, motivos, imágenes, medios artísticos y visuales y métodos del arte popular oral, también tiene rasgos que los acercan a la prosa documental de la literatura norcaucásica. Los resultados obtenidos tienen significancia teórica para la mayor cobertura de la literatura nacional. Pueden proporcionar una guía práctica significativa durante la investigación de la dinámica histórica de la literatura nacional en el contexto de la interacción con la literatura de otros grupos étnicos de la Federación Rusa y en la preparación de cursos especiales en universidades y colegios.*

PALABRAS CLAVE: *Literatura Adigué (Adigué, Kabardiano, Circasiano). Documental. Tradición artística.*

Introduction

Fiction and documentary prose is an integral part of the literary process, which on its own reflects its features, relying on realistic traditions and enriching them.

"Documentary literature" ("documentary", "documentary") is a term that has been officially fixed in science, but is still interpreted by scientists in different ways, probably in the 20s of the XX century in criticism and individual literary works (in particular, in the collections of LEF), but for a very long time it was not noticed by science — there were no corresponding articles either in dictionaries, or in encyclopedias, or manuals until the end of the 80s.

In the research literature, the concept of documentary is sometimes exorbitantly expanded. Thus, E. Schick interprets documentary as “a sense of history” (SHKLOVSKY, 1985, p. 33). There is no clarity in the definition of documentary and the book by I. Yanskaya and V. Kardin "The Limits of Reliability" (YANSKAYA; KARDIN, 1981). Y. Yavchunovsky gives the clearest and most complete definition of documentary, in our opinion. The researcher in the concept of "non-fiction" includes only those works in which "facts and documents are not only mentioned but also organize their integral structure" (YAVCHUNOVSKY, 1974, p. 22).

In the 1987 edition of the Literary Encyclopedic Dictionary, “nonfiction” is defined as “fiction that investigates historical events and phenomena of public life by analyzing

documentary materials reproduced in whole, in part or presentation” (MURAVYOV, 1987, p. 98). The use of documents in various genres is one of the features of the modern literary process.

In connection with the expansion of the information space in the modern period, the need for reliability has intensified, especially to works of art touching upon the themes of national history and based on real events. These processes initiated the penetration of the documentary principle into the structure of a literary text and a change in its role and functions.

Method

In this article, the subject of research is the genre-thematic, stylistic features of the story on the example of fiction-documentary stories in Adyghe (Adyghe, Kabardian, and Circassian) literature. The analysis involved the novels by Kh. Kaufov "The forest consists of separate trees" (KAUFOV, 1977), "The eagle dies in-flight" (KAUFOV, 2011), K. Zhanet "Khusen Andrukhaev" (JANET, 1974), M. Elberd "Gaining height" (ELBERD, 2000), M. Karmokova "Hope" (KAUFOV, 1977), "Leg" (KAUFOV, 2011), "What has sunk into the water [...]" (KAUFOV, 2011), "Not regretting anything [...]" (KAUFOV, 2011).

The scientific novelty of the work is associated with the poor development of the presented topic in the North Caucasian, in particular in the Adyghe literary criticism, as well as the needs of the modern development of the national cultures of the peoples of Russia. The solution to the problem posed contributes to the integration of artistic and documentary facts and literary-critical assessments of the Adygeyan literature.

The study used general scientific methods with an emphasis on the method of analysis, description, and generalization.

Specificity and distribution of the documentary principle in prose.

An addiction, the documentary has become one of the characteristic features of twentieth-century literature. Fictional and documentary prose affects the reader by selecting facts, correlating them, commenting, and interpreting them.

The origins of modern documentary and fictional prose go back to the years of the Thaw (50s) when value priorities belong to experience and accurate knowledge of facts. In the 60s, the human value subject was showcased to the fore in Soviet literature. Precisely 20 years after the end of the war, the value center moves from its tragic events to the comprehension of these events. In the further development of this prose, a huge role was played by the fiction of the

60s: the phenomenon of "village" prose and the so-called "trench" prose. Literary forms are becoming relevant, combining the accuracy of the details of an autobiography with empirical knowledge of reality.

The activation of fictional and documentary prose was caused by social changes relevant to all peoples, thus it became typologically common for all national literature. At the heart of fictional works is exceptional research work, and only after that do the authors begin their artistic activities. G. Lomidze's position on this issue, in our opinion, seems to be correct: "The basis of a fact is verified by his life likelihood, that big, essential truth, without which it is impossible to understand the meaning of individual facts, their mutual connection, and subordination. Without a generalizing and collective concentrating work of thought, a fact is not yet truth, even a complete part of the truth" (LOMIDZE, 1985, p. 21).

In the 70s national literature, especially the Adyghe literature shows a kind of "explosion" of the documentary. The documentary is a sign of the era. During this time, the writer's interest in the document increased noticeably; documentary works of various genres, especially on military history, were famous among readers. The intensive development of nonfiction literature is associated with the spirit of the times, the stormy events of the modern era, characterized by a high level of development of progress, with the thirst of our contemporary for knowledge, spirituality, with an increase in his craving "for objectivity, for reliability, for truthful information, not burdened with speculation and fiction" (GINZBURG, 1966, p. 21).

As a unique property of nonfiction, researchers single out the installation on authenticity, authenticity of the depicted. The main thing for a documentary filmmaker is "the emphasized authenticity of the work depicted as an important element of poetics" (ANDREEV, 1979, p. 30).

To summarize the opinions of scientists, the main distinguishing feature of documentaries is its obligatory reliance on authentic facts and events, on real persons. The feeling of authenticity of what is happening should not leave us when reading a documentary work, but at the same time, we must remember that this authenticity "is not always equal to factual accuracy" (L. Ginsburg), that documents and facts themselves are not literature. To become a phenomenon of literature, documentary material requires appropriate processing, artistic organization, in the process of which a well-known author's subjectivism is inevitable, the expression of his artistic individuality in documentary work.

Features of the documentary story about the war in the Adyghe literatures

Works based on a documentary constitute were a whole trend in the Adyghe literature. From the subject's point of view, they can be conditionally divided into three groups: a) works about the historical past of the Adyghe people; b) works about the Great Patriotic War; c) works about individuals. At the same time, the Adyghe documentary is distinguished by both thematic and genre diversity.

The documentary novel is a young genre of Adyghe prose. Its first samples appeared in the early 60s. Examples of this are the novels of L. Pleskachevsky and D. Kostanov "Ascent" (1962), A. Sheudzhena "Don't forget" (1963), R. Mamiya "While I Live" (1968), K. Zhane "Husen Andrukhaev" (1970), A. Shomakhov "Son of the Old Eagle" and others. These stories enriched the national prose, significantly expanded the genre and stylistic accumulations of Adyghe novels.

"The story can enlarge facts, bring them closer to the reader, give them greater significance" (SHAZZO, 1978, p. 65). It most fully reflects the search for time and the originality of national literature. Good examples are documentary works on military-historical subjects, such as "While I live" by R. Mamiya, "Husen Andrukhaev" by K. Zhane, "Batyr" by D. Kostanov, "The Long Way" by E. Bakhov, "Feat of the Gunner" by B. Khachemizov, "Son of the Old Eagle" by A. Shomakhov, "The Eagle Dies in flight" by H. Kaufov, "Gaining Altitude" by M. Elberd and others. The very origin and development of national documentaries are inextricably linked with the events of the last war, with the feat of the people in it.

So far, the fiction and documentary stories of the Adyghe authors in the 60s and 70s continue to solve the problem of the hero, developed by the fiction story of the 50s - an objective phenomenon, since the task of educating young people on the example of the life and exploits of heroes of war and labor remained relevant. This socio-pedagogical attitude is to give an example of "the ascetic activity of the central hero who glorified him", "high standards of behavior of a citizen who actively defends justice" (SHUBIN, 1975, p. 154), the desire to show us "an ideal type of human life entirely dedicated to the deed" (SHUBIN, 1975, p. 151) this didactic attitude is present in almost all Adyghe documentary stories-biographies.

Documentaries, like no other form, can overcome the genre schematic of the "legendary" concept of personality, to divert from the established idea. A documentary writer has every opportunity to present the personality of the hero with sufficient depth and completeness, without ignoring "unprofitable", inconvenient documentary evidence for this. The documentary itself is designed to constrain, to hold the potential power of speculation and

tendentious fantasy. Nevertheless, the Adyghe documentarians "could not overcome the "steady repetition of the scheme of life of an ideal personality" (here the influence of the notorious "theory of conflict-free" and the worship of heroic images of Adyghe folklore made themselves felt), which is why their hero turns out to be infallible." (TLEPTSERSHE, 2008, p. 279).

Fiction and documentary prose about the Great Patriotic War of the 60-80s is characterized by a craving for historicism, for documentary accuracy, for checking and comparing facts, for an open search. Documentarians reveal the events in the works in the context of the entire war. In the documentary stories about the Great Patriotic War, considerable attention goes to the depiction of reality, assessment, and character of the hero's experiences. In the designated period, the democratization of the literary process is observed, K. Zhane's novellas "Husen Andrukhaev" (1970), X. Kaufova "The Eagle dies in-flight" (1971), "The forest consists of individual trees" (1972), M. Elberda "Gaining altitude" (1972).

These stories are constructed approximately according to the same scheme: a brief description of the childhood and youth of the hero, the selection of traits in his character that should lead to a military or labor feat, and the feat itself is the crown of the hero's life and activity. The main indicator of their style is essayism, descriptive, journalistic, reaching, sometimes, to an openly declarative manner of presentation.

The image of national psychology, diverse, deep origins of the character, and features of everyday life recedes into the background. The hero appears in qualities that connect him with the whole people. These are the images of Ahmed Khan Kankoshev (H. Kaufov. "The eagle dies in-flight"), Grigory Kuznetsov (M. Elberd. "Gaining height"), Husena Andrukhaeva (K. Janet. "Husen Andrukhaev").

Ahmed Khan Kankoshev, the hero of the documentary story by H. Kaufov "The Eagle dies in-flight", appears to readers from the very first pages as a man of integrity, thorough from nature. The author tells about him, starting from adolescence and up to his heroic death. However, throughout the story, there is essentially no internal movement in the character of the hero. From a young age, Ahmed Khan is a positive person, an example person. All his actions and words are correct, verified, and strictly consistent with the tasks of the day, ideological and moral institutions of society.

The author tries to achieve artistic persuasiveness in the image of the hero by revealing the origins of the formation of his character and his true citizenship – at school, at home, in everyday life. Throughout his previous life – before committing the feat – Ahmed Khan was closely involved in the concerns of society, the fate of the people. That is, the whole previous

life of the hero, according to the author, is designed to convince us that his feat is not accidental, but natural, that Ahmed Khan went to this his entire short, but bright, like a flash of lightning, life.

Documentary evidence of other characters in the story - stories and memoirs of fellow students, struggle, his relatives, relatives - reveal the character of Ahmed Khan, his worldview, spiritual and moral appearance. H. Kaufov, solving the problem of becoming a heroic character, tries to get away from descriptive and is looking for new means of portrayal. These are biographical excursions into the hero's past, documents reflecting the "spirit of the times".

Journalism, perhaps, is one of the main stylistic features of the story "The Eagle dies in-flight". It begins with journalistic lines and ends with them.

The novel "Husen Andrukhaev" by the Adyghe writer K. Zhane was written in a similar style. The author tells in it about real events and people, gives various documentary evidence: the stories of eyewitnesses, relatives, and friends of the hero, his friends, Husen's letters, his poems. But the main witness of the story is the author himself, leading the narrative in the first person, constantly referring to his memory, to his memories. Reproducing numerous episodes with his participation, the author-narrator himself becomes a full-fledged character of the work. Talking about his friend, he does not hide his feelings and emotions, openly expresses them. The author is delighted with his hero and wants to impress us, the readers.

Husen Andrukhaev has been a positive person from a young age, an example person. All his actions and words are correct, verified, strictly consistent with the tasks of the day, with the ideological and moral institutions of society. There are no personal desires and motives – everything is subordinated to the ideological beliefs of Husen, the socio-didactic goal of the author, who strives with all his might to show an example of the ascetic life of his hero. K. is faithful to this main task to the end.

The first meeting of the author with the fourteen-year-old hero convinced him that Husen is a wonderful person: "Now I understand why I immediately reached out to him: he bribed with frankness, candor, was open to people from all sides. He always honestly said what he thought, did not tolerate duplicity" (JANET, 1974, p. 6).

The author K. Zhane consciously idealizes the image of a friend, confident that his hero should not have been different. Husein's lively, individualized character traits, his thoughts, experiences, doubts, joys, anxieties, personal life, spiritual needs - all this remains outside the narrative, the author is not interested in them. He needs to be given the image of a hero, the image of a human example. Following the established scheme in the literature did not allow K. Zhane to depart from the canonical interpretation of the image of the central hero.

According to a similar, approximately, scheme, other documentary stories of Adyghe authors about the war are being built. The story of Kabardian novelist M. Elberd "Gaining altitude" is dedicated to the Hero of the Soviet Union, pilot Georgy Kuznetsov. The author attentively, as if from all sides, looks at him, trying to highlight all facets of the character of his hero. Everything in the story looks balanced. In this deceptive calmness, one can feel the rapid beating of the writer's heart, his indifferent attitude to everything that he sees, what he shares with us. The author limits the scope of literary speculation. He avoids artificially forcing circumstances and conflicts. Reading what Elberd wrote, we do not find traces of haste, thoughtlessness. According to G. Tsurikova and I. Kuzmichev, "the author's interference in the real "plot" has its limits, which are not always obvious, and requires caution, whether it concerns an eventful thing, or whether we are talking about sharpening, typifying any character traits of the hero who lived" (TSURIKOVA; KUZMICHEV, 1975, p. 36). The author's intervention of M. Elberd in the narrative is almost not noticeable. He, remaining the creator of the artistic whole, transforming the material of life, revealing the essence and logic of its flow, strives for an objective representation of reality in space-time connections, but does not neglect the subjective side of the matter.

The story of H. Kaufov "The forest consists of individual trees" reveals the combat path of the 115th Kabardino-Balkarian National Mounted Division. For the first time, the author introduces a huge amount of factual material into the narrative. In the image of the journalist Albekov Hasan, the author of the story Khachim Kaufov is recognized. He takes on all possible narrative load: information, characterization, and evaluation. Several compositional layers are intertwined in the story: the terrible time of war and the modern world. The historicism of the story is expressed in factual authenticity, in the saturation of the narrative with newly discovered knowledge about the course of events, about people, in an accurate ideological and moral orientation. The author tends to the emotional description of events, seeks to search for figurative and pictorial means. With this diversity of narration, H. Kaufov built his story in such a way that the characters are not lost in the mass. The author skillfully directs the reader towards the person of interest to him, describing in detail the vicissitudes of the hero's fate. Unknown at first, the hero acquires a name and destiny in the process of telling and searching.

"The reasonable use of the document, its harmonious inclusion in the fabric of the work helped the writers to understand the character of the hero in the war more deeply, comprehensively motivate his behavior, psychologically convincingly show the front-line reality" (TIMIZHEV; BOSIEVA, 2015, p. 286).

An artistic and documentary story about the war, in the center of which is a large-scale event, involves many destinies, making it possible to recreate a picture of a national feat and mass heroism. This type of depiction of the events of the war becomes possible due to the combination of different angles of vision, points of view, the pairing of actual documentary material with its artistic and psychological interpretation. According to L. Ivanova, "the synthesis of documentality and artistry was one of the typological features of military prose of recent years" (IVANOVA, 1979, p. 167).

An artistic and documentary novel at the present stage

The focus of the modern Adyghe documentary is the circumscription of the present, past, and future in a single cause-and-effect relationship. A striking example of this is the fiction and documentary stories of Kabardian prose writer M. Karmokov's "Hope", "What has sunk into the water ...", "Leg", "Not regretting anything..."

"The plot of M. Karmokov's novels is manifested in the sequence of events and in the content of the work, which unites everything told by the author. He selects life material following his individual author's vision" (BOZIEVA, 2013, p. 68). The author mentions the events he witnessed or participated in, refers to the impressions of eyewitnesses.

The motives of expectation of the best, hope can be traced in the story of M. Karmokov "Hope". Beads of lyrical digressions, personal impressions, diversify the thread of the narrative and memories of the hero strung on it. Sometimes the line between the present and the hero's memories is blurred and difficult to distinguish. The whole story is an anxious expectation. The writer conveys the thoughts of the centenarian Nana-Khambelek. The author delves into the details of the psychological analysis of the heroine's condition. The writer depicts the pictures of the psychological formation and life of Hambelek through the heroine's thoughts and memories, her assessment of everything that is happening.

The story of M. Karmokov "What has sunk into the water..." can be considered the pinnacle of the genre of fiction and documentary prose in national literature. A highlight of the story is to create a complex, objective, complex image of the hero.

The author has found the right lyrical tone, time distance (the hero of the story relives a long-past story). It begins with a lone rider climbing a shady slope. The writer imperceptibly describes the mountain landscape, then looks at the village from the top. He is overwhelmed by troublesome thoughts. A lot of space in the story is occupied by the inner monologue of the

hero - Murid Shavaev. The tragic thoughts of the writer's hero, his confessional introspection turned into the same ironic smile of fate: he was back on the same path. As a result, a sad end.

Facts M. Karmokov "dissolves" in stories with the help of various techniques: this is a historical reference, and a letter to the hero, and an enumeration of authentic facts from the biography of real historical persons, and the hero's memories.

One of the leitmotifs of the stories of Mukhamed Karmokov is the constant appeal of the narrator to fatalism, according to which what happened is perceived as fate, which, in his opinion, is determined from above. Moral collisions experienced by people and descriptions of everyday life organically intertwined with them, individual details give M. Karmokov's fiction and documentary stories psychological persuasiveness, emphasized by the documentary authenticity of the documents cited in the text. They plastically combine the external pattern of events with internal experience, their perception in consciousness.

M. Karmokov recreates all the dramatic vicissitudes of the fate of his heroes bit by bit ("What has sunk into the water ..." – Shavaev Murid, "Leg" - The Whale's Flywheel, "Not regretting anything ..." – Tokmakov Magamet). Due to speculations, finishing up the character's feelings in particular situations, he recreates his inner world more valiantly for a documentary showing the character of the hero. This is achieved with the help of internal monologues, lyrical digressions.

In the documentary stories of Mukhamed Karmokov, the author's "I" is stratified following two-time dimensions, on the one hand, and the functions they perform to the plot organization of the text, on the other. On this basis, three forms of the author's presence can be distinguished in the "Foot", conventionally designated as the author-narrator, autobiographical (lyrical) hero, and non-personalized author.

The author often pushes the limits of the narrative, going beyond the facts and events directly related to the personality of the protagonist, and shows the destinies, the spiritual world of other people, also widely and well-known in the republic.

The documentary material used by documentalists can be differentiated into three groups: a) documents presented in their pure form; b) documents introduced into the work at the time of their (documents) "birth", creation or reproduction; c) "hidden documentary": documents used in the speech of heroes, or the actions of heroes committed in the work in full accordance with genuine events.

Conclusions

The modern literary process, reflecting the turning points in the life of society, inevitably transforms traditional forms, primarily genre ones. The second half of the XX century was marked by an increased interest in documentaries, and nonfiction is not only influenced by fiction but also has an impact on it, even cases of "mimicry of artistic genres under documentary" are not uncommon. The dynamics of this kind of influence are most clearly traced in the fiction and documentary prose of the 1970s-1990s.

The features of documental characteristics of the Russian literary experience of the XIX and XX centuries were dynamically and consistently manifested in all North Caucasian literature throughout their development, including in Adyghe literature. National writers, with the help of new ways of reflecting the historical movement of the epoch, based on the analysis and generalization of multifaceted reality, brought national literature to the level of high ideological and aesthetic creations.

In the modern period, documentary stories appear in Adyghe prose, which, in addition to compositional and structural features, have features that bring them closer to the documentary stories of the literature of the peoples of the North Caucasus. This is an author's assessment of events, the author's research, and comments by entering the writer's voice into the fabric of the work.

In the modern period, already at a new, higher level, the creation of multifaceted, deep images of heroes, the improvement of the poetics of documentary genres is carried out.

The poetics of modern Adyghe fiction and documentary stories are distinguished not only by the breadth of concepts, by depth of thought, inclusiveness, deep psychological characteristics of images but also by the artistic conflict itself, its diversity. The possibility of raising previously closed problems, their artistic interpretation, and opposition to the existing version of the coverage of events radically changed the artistic conflict itself and contributed to the formation of an artistic and documentary story in Kabardian literature that meets the requirements of the genre.

The peculiarity of the Adyghe documentary story is its proximity to the national traditions of the ethnos. Fiction and documentary prose is concise, accurate, and businesslike. The main structure-forming function in it is performed by the image of the narrator. Among the Adyghe documentarians, the narrator is the hero of the work, a direct participant in the events, or their eyewitness.

Genre dominants of the documentary stories of national authors can be called the installation on the authenticity and documentarily of the portrayed image; the weakening of the

plot; the transformation of documentary detail into artistic detail; retrospectively; the free combination of several time layers; the construction of subtext; the use of plot and off-plot constructions; the expansion of the functions of the author (from the narrator to the narrator).

There is reason to assume that the structures found by H. Kaufov, K. Zhane, M. Elberd, and M. Karmokov can serve as an impetus for the creation of new works, in which events, people, popular opinion, everything related to the "generally interesting" for the current one will be reflected with documentary accuracy.

The features of the fiction and documentary story in Kabardian literature that we have identified do not reflect all the specifics of this literary phenomenon. Ontological problems, aspects of themes, problematics, plot-compositional and artistic-pictorial features of psychologist, stylistics, verbal design, and structure of prose texts are an incomplete range of issues that require the most complete and adequate study in the context of Russian nonfiction.

Thus, the fiction-documentary story occupies a significant place in the literary process; it has developed and is developing.

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