

Artículo de investigación

Peculiarities of national identity in Alim Keshokov's novel "Saber for the Emir"

**ОСОБЕННОСТИ НАЦИОНАЛЬНОЙ ИДЕНТИЧНОСТИ В РОМАНЕ
АЛИМА КЕШОКОВА «САБЛЯ ДЛЯ ЭМИРА»**

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Abstract

The relevance of the study is due to the lack of knowledge in Russian literary criticism of the problem of national identity and its artistic generation in North Caucasian literature. The purpose of the article is to study the typology of national identity and its reflection in national stereotypes, ethno, auto, heteroimages in the novel "Saber for the Emir" by the Kabardian (Adyghe) writer Alim Keshokov. The types of national identity represented in the fairy tale narrative, in the genres of folklore, epic traditions, and dominant metaphors, in the national idea, language and poetry, are identified and analyzed based on the approaches of literary imagology and comparative studies. The main findings indicate that A. Keshokov's novel shows various forms of national identity generated by Adyghe (Kabardian) folklore, in the khabar genre, in the national epic heritage, in historical and heroic songs, in traditional rites, in dominant metaphors - "tribal the nature of the people" and the " internal principle of the nation ", in the

Аннотация

Актуальность исследования обусловлена малоизученностью в российском литературоведении проблемы национальной идентичности и ее художественной генерации в северокавказских литературах. Цель статьи – исследование типологии национальной идентичности и ее отражения в национальных стереотипах, этно-, ауто-, гетерообразах в романе кабардинского (адыгского) писателя Алима Кешокова «Сабля для эмира». На основе подходов литературной имагологии и компаративистики выявляются и обосновываются и раскрываются типы национальной идентичности, представленные в сказовом повествовании, в жанрах фольклора, эпических преданиях, доминирующих метафорах, в национальной идее, языке и поэзии. Главные выводы указывают на то, что в романе А. Кешокова показаны разнообразные формы национальной идентичности,

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national code of Adyghe Khabze, in the concepts of “Fatherland”, “business of the nation”, in the national language. In the work of A. Keshokov, the problem of national identity is combined with the concepts of national stereotype, ethno-, auto- and hetero-images. Materials and conclusions of the study can be used in university lectures on the history of Adyghe literature and on the history of Kabardian literature. The theoretical significance of the results lies in the expansion of scientific ideas about national issues, in the terminological clarification and in the semantic disclosure of the concept of “national identity” on the material of the novel “Saber for the Emir”.

Keywords: National identity, A. Keshokov’s novel “Saber for the Emir”, generation.

Introduction

Awareness of the uniqueness of national literatures and cultures is gaining importance in the modern world space, focused on globalization, on isolation from traditional ethnic values and national models of the world. “Due to the complexity of national identification, it becomes necessary to appeal to the historical and literary experience of various peoples of Russia” (Srukova, 2019).

In A. Keshokov’s novel “Saber for the Emir”, the representation of the national world as an artistic model is connected “with the ideas and ideas of the Adyghe nationality, to which the author belongs with his worldview and philosophical position. Certainly, the work in question can serve as a relevant source on the urgent problem of national identity” (Srukova, 2019).

“The process resulting from the peoples’ recognition of the common language, folklore, culture, history, ethical values and traditions was designated by the definition of “national identification” (Srukova, 2019), and “national identity” was defined by the “spiritual and moral category” (Napso, 2009). National identity is

генерирующиеся адыгском (кабардинском) фольклоре, в жанре хабара, в национальном эпическом наследии, в историко-героических песнях, в традиционных обрядах, в доминирующих метафорах – «родовой характер народа» и «внутренний принцип нации», в национальном кодексе Адыгэ Хабзэ, в понятиях «Отечество», «дело нации», в национальном языке. В произведении А. Кешокова проблема национальной идентичности объединена с понятиями национального стереотипа, этно-, ауто- и гетерообразов. Материалы и выводы исследования могут быть использованы при чтении вузовских лекционных курсов, по истории адыгских литератур и по истории кабардинской литературы. Теоретическая значимость полученных результатов заключается в расширении научных представлений о национальной проблематике, в терминологическом уточнении и в семантическом раскрытии понятия «национальная идентичность» на материале романа «Сабля для эмира».

Ключевые слова: национальная идентичность, роман А. Кешокова «Сабля для эмира», генерация.

produced, developed, takes concrete forms, verbalized and symbolized in national literature. In other words, this category affects the artistic world of literary works, is a tracer of the national idea and problems, national mentality and author’s consciousness, and serves as a means of creating national characters (Srukova, 2019).

The main goal of our study is to analyze the typology of national identity and its reflection in national stereotypes, ethno, auto, heteroimages in the novel “Saber for the Emir” by Kabardian (Adyghe) writer Alim Keshokov. The implementation of this goal provides for the solution of the following tasks: to characterize the types of national identity in the studied literary text; to consider the process of artistic generation of national identity based on modern imagology; to study the features of national stereotypes and images.

Literature Review

Since the late 1990s, the traditional concepts of “national specificity”, “national identity” and “national characteristics” have become limited

for scientists, because in an rapidly changing world, peoples turned to the study of national genesis and self-determination, felt the need to comprehend their ethnic values. In this regard, the category of “national identity” has become actively affirmed in the thesaurus of humanities, including literary scholars.

The problem of national identity has become one of the main issues in literary imagology. Literary imagology is a literary field that has been engaged in the study of ethnic images, which are artistic representations of other national cultures. At the turn of the 20th –21st centuries, the discourse of national identity in comparative studies is developing, “studying various national literature in their general and specific content, considering literary relationships, mutual influences, typological convergence, as well as the interaction of national literature with the world” (Srukova, 2019: p. 88). One of the representatives of literary imagology, the Ukrainian scientist D. Nalivaiko, implies a national identity in the monograph “Theory of Literature and Comparative” (2006) as a component of ethnocultural identity, whose main function is that “it is a means of self-determination and self-orientation of an individual in the world through a prism collective personality and its original culture” (Nalivaiko, 2006). The researcher believes that the problems of identification with ethnocultural communities and their image-images come to the fore in modern imagology (Nalivaiko, 2006). At the same time, the focus of attention of imaginative scientists is mainly heteroimages, that is, images of “Alien”, “Other”, depicted in a work of art in the light of their perception by representatives of a certain ethnic group.

The problem of national identity is considered in many works of Russian and foreign scientists in the historical, sociological, ethnographic and ethnocultural aspects and is little studied in connection with the literary context. Since the beginning of the 2000s, several research papers devoted to this problem have appeared in Russia. These are articles by S. Filyushkina “National Stereotype in the Mass Consciousness and Literature” (2005), R.N. Napso “National Identity and Its Attributes” (2009), O.Yu. Polyakova “Actual problems of studying the reception and representation of national images in the light of imagology” (2012), monographs by M.K. Popova, P.L. Borodina, T.A. Ternovoy “National mentality and national literature in the (post) imperial era” (2006), “Problems of national identity in Russian literature of the 20th century” under the scientific editorship of T.L.

Rybalchenko (2011) and others. These scientific works analyze the complex process of national identification, which consists in the multidimensionality of the criteria and aspects of identity. S. Filyushkina believes that “the problem of national identity is closely connected with the problem of national stereotype,” which “is a kind of social construct” that contributes to “the orientation of the individual in life”, which acts as a “source of motivation for social actions of the latter” (Filyushkina, 2005). R.N. Napso defines national identity as “a spiritual and moral category deeply rooted and naturally present in all manifestations of the national” (Napso, 2009). O.Yu. Polyakov emphasizes that “today the most urgent issue of imagology is the problem of “One’s own”, the problem of the study of car images, the maintenance of the “self,” in which the historical and cultural memory of nations plays a large role” (Polyakov, 2012).

We should note the collective monograph of M.K. Popova, P.L. Borodina, T.A. Ternovoy “National mentality and national literature in the (post) imperial era” (Popova, 2006), which examines the problem of national identity and its reflection in the artistic consciousness of the English (J.M. Hopkins), Irish (W.B. Yeats), Russian writers and poets (R. Gamzatov, S. Stalsky, V. Arsenyev, L. Latynin, A. Vesely, R. Nye and others) (Popova, 2006). The book contains an analysis of existing in modern humanities views on national mentality and national identity.

M.K. Popova notes that “in the process of self-identification, a person likens, identifies himself with someone or something, creates a system of answers to the question “who am I?”. This system also includes the answer to the question “what nationality am I?”. That is, national identity, identifying oneself with a certain national community is part of the identity of the person” (Popova, 2006). According to the scientist, it is necessary to draw a clear line between individual and collective identities, because “a collective national identity is developed in the process of self-reflection of a nation, during which not an assimilation and / or identification is made, but a comparison and / or comparison of oneself with other nations consists in awareness a nation, recognition of oneself as a nation with certain attributes” (Popova, 2006).

The issues of national self-identification of the individual and society in literature, the manifestations of the national worldview in art, the reflection of the national mentality in cultural studies, literary criticism and literary criticism

are studied in the collective monograph "Problems of National Identity in Russian Literature of the 20th Century" under the scientific editorship of T. L. Rybalchenko (2011) on the material of Russian literature of the 20th century (Rybalchenko, 2011).

The degree of knowledge of the problem of national identity in literature has not reached the desired completeness and scientific results despite various studies of Russian and foreign literary scholars. "Descriptive" studies cannot fill the gaps in understanding this problem; a number of theoretical questions require more precise formulations, coverage and refinement of certain concepts. It seems necessary to study the historical, literary and theoretical nature, containing a comprehensive analysis of the problem of national identity on the basis of the works of North Caucasian literature, in particular, A. Keshokov's novel "Saber for the Emir" (Keshokov, 2001).

Materials and Methods

The methodological basis of the study is a set of approaches to the analysis of a literary work: The main research methods were historical-genetic, historical-typological, typological, comparative-historical or comparative; systemic-structural, methods of imagology, theoretical holistic analysis of literary text and receptive poetics.

The theoretical basis of the study was the theoretical and literary works of K. Hübner (2011), S. Filyushkina (2005), D. Nalivaiko (2006), R.N. Napso (2009), O.Yu. Polyakova (2012), M.K. Popova (2006), and others.

In our work, the research vector was aimed at studying various forms of national identity in A. Keshokov's novel "Saber for the Emir", created in Adyghe (Kabardian) folklore, in the genre of national fairy tale narration - khabar, in an epic heritage, in historical and heroic songs, in rituals, in dominant metaphors - "the patrimonial character of the people" and "the internal principle of the nation", in the national idea, formed on the basis of the Adyghe Khabze code, in the concepts of "Fatherland", "the cause of the nation", in the national figurative language.

Results

We determined the theoretical aspects of the study based on the types of national identity introduced by K. Hübner (Hübner, 2011):

- 1) National identity, based on the formation of a national essence: folklore, represented in national poetry, in folk songs, tales, etc.;
- 2) National identity, based on the hypothesis of the national pramif: mythology, traditions, epic heritage;
- 3) National identity, associated with the understanding that the national essence discovers the properties of entelechy, i.e., a certain pronounced form that develops and lives. In connection with national identification processes, the dominant metaphors are established - "the generic nature of the people", "the internal principle of the nation";
- 4) National identity, based on the idea that a nation can be represented only as a kind of "idea", which is associated with the concepts of "Fatherland", "business of the nation";
- 5) National identity, which is based on the hypothesis that every national spirit is embodied in oral language and poetry, the "cognitive properties" of a person, his "indivisible forces" are hidden (Srukova, 2019).

The intended coordination of the concepts of national identity requires terminological additions in our study. In Russian humanitarian science, the category of "national identity" has its own correlate - the category of "national mentality", which includes methods of popular perception of the world and thinking, stereotypes of collective consciousness, spiritual values, etc., "through which and in which a person representing one or another culture, perceives, reproduces the world" (Hübner, 2011). M.K. Popova called "identity - a self-conscious mentality", which from this point of view is "subjective reality" (Popova, 2006).

Based on these definitions, we can say that the extensive category of national mentality in literary criticism corresponds to the category of national identity, since it is rooted in language, in folklore, in forms of thinking, in life style and in literature (Srukova, 2019). However, it should be noted that the "national mentality" is a broader concept and includes "a system of views, the tasks of their solutions, implicit attitudes, value orientations, inferences, behavioral patterns, which are fixed in the national consciousness, in cultural stereotypes" (Maslova, 1978).

National literature is the most important generator of national identity. A literary narrative translates the national language, spirituality, character and ethnic culture. The keyword "national" becomes an affirmation of the fundamental values predetermined by historical and cultural traditions (Srukova, 2019).

The problem of national identity is the main one in A. Keshokov's novel "Saber for the Emir" and is a rich material for literary analysis.

1. National identity, reflecting the true forms of national essence, is presented in the work of A. Keshokov in the genre of the Caucasian fairy tale narrative - khabar, in various genres of folklore - song, proverb and fairy tale (Srukova, 2019).

In the novel "Saber for the Emir", Alim Keshokov uses the form and style of the traditional narrative - khabar, which has been widespread in the Caucasus since ancient times. Each of the chapters of this work consists of khabar stories or short stories that have their own name and often convey a folk allegorical character. For example, the first chapter opens with the stories "King of the saddle", "Shopshako - a distraction from pain", "Thalo". The principle of khabar (oral tale), the most common narrative genre of Adyghe folklore, connects stories into a single plot and establish a common semantic and logical connection between them (Srukova, 2019). The storyteller begins to slowly lead his narrative, relying on the tradition of oral creativity, using folklore imagery and symbolism. The romantic description of the hard way of the brave horseman allows the narrator to reveal his national spirit and character, to emphasize his natural masculinity and determination.

Another example of khabar in "Saber for the Emir" is the story of two Circassian villages of Wadi El and Sir-i-Naur, who stopped the Australian army in Turkey. The story sounds from the lips of the writer and public activist of Circassian origin Khalida Adib.

"Various genres of folklore - a song, a fairy tale and a proverb in A. Keshokov's novel "Saber for the Emir" become fruitful means of national identity. At the beginning of the story, the storyteller speaks of a song dedicated to Zhiraslan: "Legends followed Zhiraslan. Songs were sung about him, folk rhapsodies about him were composed. In one of them, he was nicknamed "Pasha of the Dzhigits" (Keshokov,

2001). The song about the prince reveals the ideological and moral essence of a national character.

A special role in the novel "Saber for the Emir" is played by small folklore forms - proverbs and sayings that help to reveal national characters and give national coloring to the story. The didactic beginning of the Adyghe (Kabardian) proverbs becomes an original reflection of folk truths, views and opinions: "sing the song of the one on whose cart you are sitting", "A worthy man has a worthy opponent", etc. (Keshokov, 2001).

An emotional assessment of events and people is given with the help of various sayings, which the author includes in the text of his novel: "A man is judged according to his deeds", "A bird prefers his will to a golden cage", "Adygs fight - they don't think about life, go to certain death", "Who walks shortens the road" and others (Keshokov, 2001).

The diverse folklore and ethnographic material of Kabardians (Circassians) is organically combined in Keshokov's novel with fiction and national history. Performing ideological and stylistic functions, he becomes another manifestation of national identity.

1. The next type of national identity is based on an epic heritage, in particular, on national traditions.

"In the Kabardian legend about Koitsuk told by Zhiraslan, the national theme of blood feud is realized. The custom widespread in the Caucasus existed in the popular consciousness and was based on a patriarchal ethics, which considers revenge to be a retribution for shed blood. In a conversation with Mariam, Prince Zhiraslan narrates about the popular hero of Kabardian legends - Koitsuk" (Srukova, 2019). The legend refers to horse-thief who could not be caught in the aul. "The courageous Koitsuk punished the elusive horse-thief, but, observing the law of honor, fulfilled the promise to punish the blood-thief and independently accepted death. To lose honor for a mountaineer (Kabardian) is to lose a soul. The legend of Koitsuk plays the role of a lyrical digression and is organically woven into the plot-compositional line of the novel. The principle of national identity is realized here through a system of social and moral relationships, through ethnic value standards of the Adyghe Khabze_Code" (Srukova, 2019).

The third type of display of national identity is the installation of the fact that the national

essence exhibits the properties of entelechy. The concepts of the “generic nature of the people”, “the internal principle of the nation”, and “national spirit” become dominant metaphors that organize national identification processes.

“The patrimonial character of the Adyghe (Kabardian) people is enclosed in the spiritual and historical ethnophenomenon of Adygagye (Адъгъгъгъ) - Adyghey, on which the concept of national consciousness and self-consciousness is built. The unique Adyghe culture was an essential factor in the lifestyle of the Adyghe tribes (including Kabardians), a regulator of their behavior, a basis for ethnic identification” (Srukova, 2019). Adygagye is a broad concept that includes the five constants of the Adyghe ethics: цыфыгъгъ - humanity, нэмыс - respectfulness, акъыл - intelligence, лыгъгъ - courage, напэ - honor (Bgazhnokov, 1978). At the same time, Adygagye is understood as etiquette, the traditional norms of behavior reflected in Adyghe Khabze.

In the novel “Saber for the Emir”, Adyghe Khabze represents the “internal principle of the nation”. “The first part of the phrase - Adyghe denotes the name of the Adyghe subethnoses - Kabardians, Besleeneites, Bjedugs, Shapsugs, Abadzekhs, Temirgoyevs and others, best known as Circassians. The second part - the word Khabze has meanings - “custom”, “law”, “etiquette” (Srukova, 2019).

In the national sense, Adyghe Khabze for Adyghe is a way of life and thinking developed over the course of a centuries-old national history. This is a set of social rules, ethical principles and legal norms for all areas of life, a regulator of everyday situations and political decisions (Srukova, 2019). In a narrow social-class aspect, Khabze is associated with the class of Adyghe noble knights, the Work" (уэркъ), for which there was their own knightly noble etiquette - Work Khabze. It consisted of a number of key positions: loyalty, politeness, respect for a woman, elders, modesty, purpose, honor, courage, courage, patience, strength of character, altruism, humanity, honesty, hospitality, distinguishing between good and evil, free mind, the cult of beauty and harmony, non-disclosure of secrets, eloquence, respect for the enemy, for personal weapons, etc. (Srukova, 2019).

In the novel “Saber for the Emir”, Adyghe Khabze, or Work Khabze, becomes a manifestation of the national identity of the protagonist - Prince Zhiraslan, who represents the elite of the Circassian knighthood. The

princes who led the Adyghe (Kabardian) nobility were considered guardians of the Circassian customs. What was forgiven to a commoner was not forgiven to a nobleman in the sense of violating the norms of Adyghe Khabze. Zhiraslan invariably adheres to noble ethics and culture and in his behavior is always guided by national norms - Adyghe Khabze. However, he never forgets the codes of his estate — Work Khabze (Nobility Khabze) and Prince (Пщы) Khabze (Princely Law). The hero of Keshokov’s novel is a national reference hero, acting as an example of impeccable behavior for both tribesmen - Circassians (Kabardians), and for other ethnic representatives of the Caucasus (Srukova, 2019).

Zhiraslan always follows the principles of noble honor, requiring him to control his natural emotions and feelings. The episode of the second chapter “Sabers for the Emir” can be a case in point. “I have my own rules bequeathed to my ancestors. I would not be worthy of the title of a prince if I violated them,” says Zhiraslan (Keshokov, 2001). In various life situations, he broadcasts his national identity, becomes the bearer of the “internal principle of the nation” - the ethnic ideology of Adyghe, completely connected with the Adyghe Khabze code. The notion of Work Nape - noble honor lies at the heart of the behavior of the Kabardian prince” (Srukova, 2019). He always adheres to the main postulate: “Your honor is your face. There is nothing more expensive than honor (nape/ напэ) for the leading Khabze. Honor and dignity are not begged and bought, but deserved every day, although you can lose it in a moment of error” (Bgazhnokov, 1978).

“In his actions, Zhiraslan is guided by another principle of the Adyghe code: “Having a goal, you will find the meaning of life” (Bgazhnokov, 1978). However, in attempts to find his goal, the prince becomes an involuntary participant in a political game built on injustice, lies and betrayal. Under any political regime, the horse-stealing prince Zhiraslan remains faithful to such key principles of Adyghe Khabze as courage, courage, honesty, firmness, patience, humanity, eloquence, hospitality, respect for women, respect for seniority, politeness” (Srukova, 2019).

In the novel “Saber for the Emir”, the Adyghe Khabze code is associated with various characters, for example, with Circassian emigrants, descendants of Circassian mahajirs - Turkish Prime Minister Rauf Bey, scientist and writer Khalida Adib, General Fakri Pasha and others. Born outside their Fatherland, divorced from their native environment, they genetically

absorbed Adyghe and were brought up in the traditions of Adyghe Khabze (Srukova, 2019). The writer describes various situations in which the national identity of these heroes is manifested. Adygs living outside the Caucasus identify themselves with the Adyghe ethnic group, because, on the one hand, Adygagy is translated into the internal plane and internalized, and on the other hand, it is connected with a real, practical way of life. Adyghe Khabze for them is not only the value that they want to preserve, but above all, the vital philosophy, elevated to national law. For Turkish Circassians, fidelity to national roots and the Motherland is manifested both in adhering to the basic behavioral norms of Adyghe Khabze (hospitality, humanity, honor, dignity, etc.) and in patriotic actions (military and humanitarian assistance of the Committee of Circassian cooperation) (Srukova, 2019).

2. Another dominant metaphor that reflects the national identification process in the work of A. Keshokov is the concept of "national spirit", which is an expression of the popular principle of a particular people. V.E. Fomin understands this definition as "expressing in the national world outlook and national self-consciousness the extra-rationally comprehended "ideal national Self", which organizes an ethnos-people-nation on a metaphysical level non-materially, superempirically" (Fomin, 2001; Srukova, 2019)

The national spirit in "Saber for the Emir" is reflected in the peculiar ethnosocial and cultural life of the Circassians (Kabardians) and is associated with oral folklore, with traditional rites and dances. For example, the story of the first chapter of the novel is devoted to the description of the rite "Shopshako - distraction from pain", which is a manifestation of the "national spirit". The ritual action, which the author describes in detail, is associated with noisy fun, dressing up, jokes, songs, improvisations (Srukova, 2019). Other episodes included in the novel describe the rite "Thalo", the custom of "kidnapping the bride" by agreement, etc. "Keshokov shows how the folk and national traditions and customs of the Circassians act as a regulator in the process of people's lives, an unwritten moral law and a way of transferring social experience and traditions to subsequent generations (Srukova, 2019).

3. National identity, reflecting a national idea, is a generalization of national

identity and determines the meaning of the existence of a people.

In the novel "Saber for the Emir", the national idea associated with key concepts - "Fatherland", "the cause of the nation" is reflected in the formulation of the tragic issues of national history, in the depiction of the culture, life, traditions and customs of the Adyghe people, in the novel system of images. In other words, the national idea in the work of A. Keshokov is not politically declared but connected with the Adyghe ethnic group, with its value constants (Srukova, 2019).

"The writer conveys to the reader the idea that the national tragedy of the Circassians consists in the loss of historical territory, that is, in the loss of the Fatherland, of national roots. All this was a consequence of the disastrous for the people of the Caucasian War and the ensuing mass exodus beyond the borders of the Homeland. The national catastrophe divided the Adyghe (Circassian) people into those living in their homeland and into the diaspora. The characters in the novel "Saber for the Emir" try to understand their identity and find the meaning of their existence. In these attempts, they rely on national values, on Islam, in their opinion, contributing to the unification of the Adyghe people. The saber legend for the emir is a national pan-Caucasian idea embodied in tradition. However, it concerns not only the Circassians, but also all peoples trying to preserve the original territories of the North Caucasus" (Srukova, 2019).

Prince Zhiraslan is the conductor of the national idea in the work of Keshokov. He seems like a hero of the Adyghe epic "The Narts", which is a symbol of beauty and national dignity. Endowed with a natural mind, he eschews political games, devoid of self-interest. In an attempt to avoid blood feud, he goes on a journey, but understands that the main thing is not to save his own life, but to save the Fatherland. That is why with all his inexhaustible energy, desire to act, he is trying to help the North Caucasus Emirate (Srukova, 2019).

Thanks to the assistance of Zhiraslan, a connection is being established with the Circassian diaspora, which is extremely concerned about the fate of the Adyghe people. The "business of the nation", located outside the homeland, is the sending of a caravan of weapons and humanitarian aid. The Circassian Cooperation Committee, represented by Adygs, who are influential persons of Turkey, is crying

out for the Caucasus, is trying by all means to support its compatriots morally and financially. The patriot of his Fatherland, the activist of the Committee, Khalida Adib, painfully speaks of her dream of seeing the blessed Caucasus: "How I would like to visit my homeland!" She exclaims (Keshokov, 2001). Not only a touch on the past of their Fatherland, but also the active participation of the Circassian repatriate forces in military operations in the Caucasus is important for an educated, socially active Circassian writer. She and her Circassian comrades-in-arms are full of determination and faithful to the main "cause of the nation" - the return of the lost homeland (Srukova, 2019).

4. National identity manifested in the national language and in poetry

The originality of the style and language of the works of A. Keshokov is closely related to the specific content, which designates its genre form and defines a life-affirming meaning. The author's style in the novel "Saber for the Emir" becomes a synthesis of the artistic experience of the people and their own creative personality; therefore, it is distinguished by its stylistic diversity and poetry. Keshokov's literary text includes legends, traditions, proverbs, sayings, other means of artistic expression, folklore forms, which reflect the lexical and semantic features of the Kabardian language (Srukova, 2019).

Kabardian words, expressions, phraseological phrases, sayings that are used by the author throughout the text of the novel "Saber for the Emir" are explained in the author's footnotes or related translations and explanations. For example, Prince Zhiraslan and other heroes ask the traditional question: "Uı adyga ua (Уи адыга ya)? Are you Circassian (Adyghe)?" (Keshokov, 2001). This greeting-question makes the national identification of the interlocutor.

In the second episode of the book "Emirate" Kazgirey Mathanov meets Zhiraslan, who returned from a trip to Istanbul, and cordially greets him with the words: "Goguzh apshi! (Гогуж апши!) Dear Zhiraslan!" (Keshokov, 2001). This is a traditional greeting from the Kabardians (Circassians), which, as a rule, was addressed to a traveler who returned from afar, suggested a traditional answer: "Upso apshi! (Упсо апши)" (Keshokov, 2001). The linguistic formula of words and expressions used by characters is noteworthy here. Trying to rely on the original linguistic tradition, A. Keshokov skillfully reflects the everyday language that belongs to the national environment (Srukova, 2019).

At the same time, the writer constantly relies on folklore, ethnography and thereby creates a national background in the work on which he reveals the inner life of the characters. An example from the novel "Saber for the Emir" confirms this: Leila, the wife of the seriously wounded prince Zhiraslan, laments: "Open, my falcon, eyes. The life of the one who shortened the stirrups for you, killed by Allah, the king of the saddle, will be shortened!" (Keshokov, 2001). A. Keshokov conveys figurative speech, which was characteristic of the lamentation genre, uses the kenning of the warrior husband, which is typical for the epic tradition, which is represented in the image of Zhiraslan. According to the Adyghe tradition, without mentioning the name of her husband, Princess Leila uses kennings in her speech - "king of the saddle", "mountain eagle", "my falcon", and also calls him the epithet: "fair-faced", etc.

The novel presents a variety of phraseological turns, detailed comparisons, metaphors, specific imagery, and characteristic of the spoken language of Kabardians. Most comparisons in "Saber for the Emir" are vivid descriptions of the appearance of people. For example, the author notes: "Khalida combines female charm, beauty and intelligence, in government affairs she is like a trout in a mountain river ... Zhiraslan is not a couple to her. Who harnesses a purebred mare and an ox in one cart?" (Keshokov, 2001).

Thus, in his historical and artistic realistic novel, A. Keshokov not only conveys the speech behavior, way of thinking, words and turns characteristic of a certain stage of development of the national society, but also broadcasts the national spirit of the Circassians. In "Saber for the Emir", the national language becomes an element of the writer's artistic worldview, a way of reflecting the past and reality (Srukova, 2019).

Discussion

We associate the category of "national identity" with concepts such as national stereotype, literary ethnographic, auto-image (auto-image), auto-stereotype and hetero-image (hetero-image). National stereotypes can be defined as "historically established external (heterostereotypes) or personal (autostereotypes) ideas about the mentality and standard behavior of representatives of a particular ethnic group" (Filyushkina, 2005). On the one hand, these are "representations that are rooted in the past, have a collective character and are inherited by a person through education, the influence of the environment and public opinion" (Filyushkina,

2005). On the other hand, it is a kind of “social construct that guides the individual in life, acts as the motivator of his actions” (Filyushkina, 2005). The national stereotype has a discursive character, because with the help of language it creates a verbalized reality in a literary text, in which it reflects the nation's ideas about itself or about others. Researchers distinguish three main components in it: cognitive, emotional, and pragmatic (Filyushkina, 2005; Srukova, 2019).

By literary ethnogeny we mean “a literary image that constructs not only individual traits, but also the ethnic (national) identity of characters, landscapes, and the historical past, depicting certain of their signs as typical of the corresponding country, characteristic of the whole nation” (Filyushkina, 2005). Following the researchers, we define the self-image or auto-image as a figuratively and ideologically framed representation of ethnic groups, peoples or nations about themselves, their roots, natural properties and characteristics, a stable system of values, its relationship with the value worlds of other ethnic groups, etc. (Srukova, 2019).

Analyzing A. Keshokov's novel “Saber for the Emir”, we turn to the well-known concepts of modern imagology. The ethnocultural Self - a self-image (auto-image), which is an idea of one's own community, corresponds with the image of the Other, that is, another nation, ethnos - a hetero-image (hetero-image). Moreover, they are interconnected and reflected in each other. In turn, we regard the autostereotype as an image of ourselves, i.e., as a positive self-characterization of an individual and a nation that he represents (Srukova, 2019).

Obviously, the problem of national identity in the novel “Saber for the Emir” is combined with the problem of national stereotype. A. Keshokov reflects the views of the Adyghe nation about itself or about others through the national past, language, environment, education and public opinion (Srukova, 2019).

The cognitive component is associated with the attempts of the Adyghe heroes to identify themselves and separate themselves from other nations, to restore the events and facts of the past Adyghe ethnic group and to reveal the features of ethnic consciousness (Srukova, 2019). For example, in Keshokov's novel, an external characterization of the behavior (heterostereotype) of a national character is given, and ideas about the mentality, character and behavior are reflected. The author reflects the national picture of the world, which was

characteristic of Caucasian society at a particular historical stage. He does not give a detailed description of the ethnic community of the Kabardians (Circassians) and focuses on the image of one representative of the people - Prince Zhiraslan. The created conditional connection with the national character of the protagonist allows the writer to reflect the process of interethnic communication, in which the self-identification of the ethnic I. Kabardinets (Adyghe) in the Keshokov novel realizes itself as part of its ethnos not only in its homeland, but outside the Caucasus, that is, in Turkey. This is due to the fact that influential Circassian forces were concentrated abroad, while the atmosphere of political confusion reigned in the Caucasus, and there was no genuine national leader in Kabarda (Srukova, 2019).

The cognitive component of national stereotypes in “Saber for the Emir” is manifested in a rich historical and national material, on the basis of which there is a transition from self-identification of the ethnic Self to self-identification of the ethnic We. The concept We should include not only the ethnic community of Kabarda (Circassia), but also the nationality of the entire Caucasus. On the one hand, A. Keshokov seeks to create a national stereotype in his work about the Caucasus as a multi-ethnic region with picturesque natural landscapes and centuries-old cultural traditions, on the other hand, he portrays the Caucasus as an arena of historical tragedies that have happened and are taking place. Stereotypical representations concerning the Caucasus are reflected in the novel primarily in the various statements of the heroes (Srukova, 2019). For example, one of the national stereotypes about the Caucasus is presented in a conversation between Khalida Adib and Zhirazlan, when he says: “The Caucasus is the native land, attracts peoples ... If it weren't for Denikin, the mountain peoples would form their own state: Ossetians, Kabardins, Chechens, Ingush - all these peoples are peasant. The earth is as precious to them as air ...” (Keshokov, 2001). Love for the motherland is combined with the dream of national self-determination and independence.

The cognitive component of national stereotypes in A. Keshokov's novel “Saber for the Emir” is revealed not only on the basis of historical and personal identification, but also found in individual, group, speech, behavioral portraits of characters. By creating behavioral portraits of representatives of the Adyghe ethnic group, the author of the novel constantly notes their impeccable behavior, always consistent with the

code of Adyghe rules, customs and norms of Adyghe Khabze. The stereotype that is broadcast here is connected with the understanding that this moral code did not have the character of imposition and law in Adyghe society, but was taken by people for granted, that is, as customs, habits and rules of good form. The example of the national behavioral stereotype in the novel "Saber for the Emir" is Prince Zhirazlan, Khalida Adib, Fakri Pasha, Adham and others, brought up in the spirit of Adygagye (Srukova, 2019).

The emotional component of the national stereotype is due to the fact that it always contains an assessment - positive and negative. In A. Keshokov's novel, it extends to representatives of the Adyghe ethnic group and other nations, and, as a rule, it becomes double-edged, characterizing not only the object of stereotyped judgments, but also the one who created this stereotype. At the same time, the author very often gives mixed opinions about events and people, uses national stereotypes with a certain degree of irony.

The construction of the national identity of the characters, the historical past, and landscapes in A. Keshokov's novel "Saber for the Emir" also occurs due to literary ethnogenes who are represented in two forms:

- 1) In the ethnic group of the Caucasus as a historical homeland;
- 2) In the ethnic diversity of the Adyghe (Kabardian) people - the auto-image, or auto-image (Srukova, 2019).

In the national worldview of the novel "Saber for the Emir", the Caucasian ethnos develops in binary opposition - "harmony - chaos", in which the romanticization of the Caucasus (Cherkessia) is combined with its image as an arena of many years of military conflict, accompanied by bloodshed and mass eviction of people (Srukova, 2019). For example, a Turkish writer of Circassian origin Khalida Adib wants to at least once feel the harmony of Caucasian nature and says about this: "I would go on foot! I often dream of mountains - the Caucasus, my native land!" (Keshokov, 2001). The novelist uses a national stereotype that is prevalent among Circassian and Caucasian mahajirs. It is based on a nostalgic perception by them of the Caucasus as a heavenly place where divine harmony and beauty reign. It is difficult for Zhiraslan, who has lived all his life in his homeland, to compare it with paradise, because he knows what atmosphere prevails there in reality (Srukova, 2019).

Georgian Prime Minister Noah Jordania gives a fair assessment of the current situation in the Caucasus. His statement reflects a real idea of the seething Caucasian events. Comparing the Caucasus to a boiling cauldron, under which fire is growing more and more, and then the fear that this fire will spread throughout its territory, is a terrible forecast for a possible political future. Indeed, large-scale chaos was observed in the history of the Caucasus for many years, and its territory was a zone of national tragedies and catastrophes absorbed by imperial militarism (Srukova, 2019).

An ethnic image is formed on the basis of national stereotypes and is a form of description of its ethnic group, its significant and typical features are revealed. One of the purposes of an ethnic image is a self-image, or auto-image, which consists of figurative representations that an individual or groups of individuals (ethnic groups, peoples, nations) develop about themselves and translate them into literary texts (E. Menert) (Polyakov&Polyakova, 2013). Another concept is always associated with the concept of "auto-image" - an autostereotype, that is, an "image of oneself", an established idea that is created about oneself or about that national group to which a person belongs (Srukova, 2019). Considering A. Keshokov's novel "Saber for the Emir", we dealt with the problems of national identity and addressed the self-characterization of the Adyghe people, their cultural values, but we did not put a survey of the self-image (auto-image), which includes the ethnocultural image of the Adyghe (Kabardian) people. On the one hand, a self-image is an ideologically formed representation of an ethnic group; on the other hand, it is a certain ethnic concept (Srukova, 2019).

In the studied work, the first form of self-image is associated with an individual ethnic identity, which the author combines with the personality of the main character - Prince Zhiraslan, who in turn translates Adyghe traditions, mentality and exemplary behavior. The idea of this self-image is based on the ideals of their own ethnic group, on the national concept of Adygagye, on the code of Adyghe Khabze (Srukova, 2019). The writer creates a sufficiently idealized, but realistic image of the Circassian of those times. The auto-image reflected in the hero - Prince Zhirazlan, includes several archetypes - a warrior, a horseman, a wanderer, a leader, a sage. These archetypes can be called national, since they reflect ethnic characteristics enshrined in the culture, traditions, and public consciousness of the Adyghe people (Srukova, 2019).

In "Saber for the Emir" by A. Keshokov, Zhiraslan is the bearer of the national heroic principle, therefore he is portrayed as a valiant personality, whose name became a legend not only in Kabarda, but throughout the Caucasus. At the same time, the individual self-image in the novel is characterized by ideological declarativeness, ethnocentrism and inconsistency (Srukova, 2019).

The second form of self-image in Keshokov's work concerns an ethnic concept, which corresponds to a self-concept and refers to a group ethnic formation that is distinguished by its multi-composition. Adyghe (Circassian) society is depicted both in the historical homeland and in Turkey. The idea of an ethnos concept that underlies the novel "Saber for the Emir" is associated with assessing the consequences of the historical tragedy of the Adyghe ethnic group - the Caucasian War (the destruction of the main ethnic population, forced emigration, mahajirism) with a realistic recreation of the ongoing turbulent events in Kabarda and the whole Caucasus, as well as a reflection of the courageous struggle of the Caucasians for their historical territories during the civil war. Ethnic conception is declared by various Adyghe heroes - Khalida Adib, Fakri Pasha, Zhiraslan, Rauf Bey and others. Their historical memory does not allow to forget the dramatic past, which has become an important part of ethnic consciousness. They historically and genetically absorbed the spiritual and behavioral specificity - Adygagye, where courage is in one of the first places. The legend of the saber for the emir, narrated by Khalida Adib and transmitted by Zhiraslan to the entire North Caucasus, contains the essence of the ethnic concept - the national unity of the Adyghe ethnic group in the Caucasus and beyond in the struggle for their homeland (Srukova, 2019).

Another form of ethnographic image is the heteroimage, or heteroimage, which is the image of the Other nation, ethnos, presented in A. Keshokov's novel "Saber for the Emir". According to the definition of A. Virlicher, heteroimage is an image of a "conscious other", a stranger as opposed to his own (Virlicher, 2001). "Alien" or other in a literary work within the borders of imagology can be considered as a manifestation of stereotypical representations of one nation about another. In addition, heteroobjects are characterized by a tendency to anthropostereotypes, due to the external appearance of other peoples, as well as to psychostereotypes associated with their specific mental traits (Srukova, 2019).

The novel depicts several striking hetero images - these are Chechen Mariam, Russian Grigory Sedykh, Avar Yakub, Georgian Givi Birulava, and others. A. Keshokov creates a "mental picture of the Other," which not only characterizes the individual image, but also describes the national characteristics of a different ethnic group (Srukova, 2019). The heteroimage is embedded in Keshokov's literary text in two directions:

- 1) When the relationship between the Self and the Other is opposed as nationally identical (identical) and distinct, when the Other can be perceived as a Stranger, i.e., there is a binary opposition of the Self (ethnos) - the Other / Alien (other ethnic groups). An example from the novel "Saber for the Emir" can be the episode "Shot at a Wedding", in which the Kabardian prince Zhiraslan (auto image) is opposed to the English commander (hetero image);
- 2) When the culture of the I (ethnos) is open to the influence of the Other / Others (ethnic groups). For example, the story "Night Halt" (Book 1, chap. 2) describes the multinational bazaar in Tiflis, to which Zhiraslan falls. The author conveys the perception and image of the Other or the Alien according to ethnic or linguistic affiliation, but understands "his" as a consequence of identification by ethnic and linguistic affiliation and then is depicted (Srukova, 2019).

Thus, the literary text of A. Keshokov's novel "Saber for the Emir" includes both auto- and heteroimages (heteroimages), which reflect the historically formed external image of Other peoples. The relationship of auto- and heteroobrazov is dialectical, because they mutually explain each other: "one's own" is defined by contrast with the other, and the other is known as not "one's own" or "another's" (Srukova, 2019). The combination of literary ethnical images makes up the national picture of the world that exists in a situation of mutual knowledge and intercultural dialogue.

Conclusion

A. Keshokov's novel "Saber for the Emir" presents forms of national identity generated in Adyghe (Kabardian) folklore, in the genre of national fairy tale narratives - khabar, in the national epic heritage, in historical and heroic songs, in traditional rites, in dominant metaphors - "The generic nature of the people" and the

"internal principle of the nation", in the national idea of the code of Adyghe Khabze, in the concepts of "Fatherland", "business of the nation", in the national figurative language.

The principle of national identity is reflected in the novel through a system of social and moral relationships, through the ethnic value standards of Adyghe Khabze. The Adyghe Code becomes a manifestation of the national identity of the protagonist - Prince Zhiraslan, representing the elite of the Adyghe chivalry.

On the basis of modern imagology, the process of the artistic generation of national identity in national stereotypes, ethno, auto, hetero and meta-images is analyzed. National stereotypes in the novel "Saber for the Emir" are associated with extensive historical and national material, on the basis of which there is a transition from self-identification of the ethnic Self to self-identification of the ethnic We.

In the national picture of the world of Keshokov's novel, the Caucasian ethnos develops in binary opposition - "harmony - chaos", in the semantics of which the romanticization of the Caucasus (Circassia) is combined with its image as a territory of a protracted military conflict that ended in a mass eviction of people. On the one hand, the novelist reflects in his work the national stereotype that is prevalent among Circassian and Caucasian mahajirs - this is their nostalgic perception of the Caucasus as a paradise where divine harmony and heavenly beauty reign. On the other hand, the statements of the heroes, the author's comments and descriptions reflect the real idea of the turbulent Caucasian events.

One of the purposes of the ethnic image is the auto image, or auto image, which includes the ethnocultural image of the Adyghe (Kabardian) people. In Keshokov's work, the first form of self-image is associated with an individual ethnic identity, which the writer combines with the personality of the main character, who in turn translates Adyghe traditions, mentality and exemplary behavior. The second form of the self-image concerns the ethnic concept, which corresponds to the self-concept and refers to a group ethnic formation that is distinguished by its multi-composition.

The heteroimage is introduced into the literary text in two directions: in the binary opposition, I (ethnic group) - Other / Alien (other ethnic groups); in the openness of the culture of the I (ethnic group) for the influence of the Other / Others (ethnic groups). Thus, the national picture of the world in A. Keshokov's novel "Saber for the Emir" is represented by a combination of literary ethnical images that reveal mutual knowledge and intercultural dialogue.

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