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DYNAMICS OF CAUCASIAN GENDER CULTURE

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Abstract

The article attempts to identify a trend in the development of gender culture in the North Caucasus. Gender analysis of poems by Tanzila Zumakulova and Raisa Akhmatova revealed the multidirectional nature of ethno-gender ideology. The biographical factor associated with events of the Great Patriotic War and Stalin's repressions (1940s) has led to the appearance of the gender archetype "self-made woman" in works of the Balkarian and Chechen poetesses. The writers depict a new type of mobilized women who have replaced men who went to the front or died in war or in exile. The ontological status of modern Caucasian women is determined by the situation of "double repertoire". Without breaking the civilizational basis of patriarchal society, Caucasian poetesses, through their lyrical heroines, produce a delicate, dosed deconstruction of some gender stereotypes, expanding the legal space of women in relationships with the opposite sex. The adjustment mainly concerns androcentric proverbs and national customs discriminating against women's social status. Tanzila Zumakulova and Raisa Akhmatova made a kind of cultural revolution, for the first time admitting to national poetry the previously tabooed theme and images of female bodyhood. Innovations also touched upon the expression of erotic feelings, which predetermined the renewal of the arsenal of artistic means, as well as the inclusion in the native language of some borrowed words from the Russian language. These poetesses in the field of women's emancipation adhere to the principle of "golden mean", allowing historically conditioned, reasonable changes in the fundamental structure of traditional society.

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1. Introduction

Anthropology, which is designed to study the nature of man and humanity, is moving to a new level with the advent of gender teachings, since it is no longer the "abstract man", but rather the stratified "man" and "woman", taken in the context of their sociocultural roles. At the same time, it should be taken into account that gender roles have many modifications depending on ethnic factors, religious beliefs, historical traditions, people's ideological commitment to the East or the West, etc.

It was this "diversity" (ambiguity) that predetermined the emergence of a new term "ethnogendered", which allows to focus research attention on the gender culture of different ethnicities and sub-ethnoses. Such "narrow" gnoseology is able to give a real and concrete idea of the gender culture of various peoples of the world.

2. Problem Statement

The Caucasus occupies a special place on the geographical map of the world. It is inhabited by representatives of one of the oldest civilizations, which by virtue of the fencing of the Main Caucasian Range from the rest of the world, have preserved many patriarchal traditions, etiquette, material and spiritual culture objects. Nowadays, there is a whole circle of Caucasian scholars who carefully study issues related to the identity of the Caucasus, the correlation of traditional and innovative elements in the region, and the problems of education and enlightenment. However, gender culture issues remain the least studied area in modern Caucasian studies.

3. Research Questions

The Caucasus doesn't stand still. Neither natural and geographical isolation nor strong patriarchal traditions can protect the region from the processes of globalization and modernization. Under these conditions, the task of studying the dynamic development of Caucasian gender culture is becoming urgent, which, on the one hand, has a strong attraction to archetypical and patriarchal roots, and on the other hand, is subject to the influence of new feminist influences of Central Russia, Western Europe and the United States (Tekueva, Gugova, Nalchikova, & Bitokova, 2017).

What is the gender picture of today's Caucasian world? What is the ontological status of a modern Caucasian woman? What transformations do you experience in its appearance and inner world? How is the hot Caucasus overcoming the problems related to gender asymmetry? Is she ready to sign a new gender contract with a man? These questions are answered in their own way by historians, ethnologists, psychologists and sociologists. But a special level of scientific objectivity can be provided by literary scholars, given that any quality literary text is a rich source of ethno-gender knowledge.

With proper analysis of a gender-marked text, it is possible to obtain all the necessary information about the socially accepted patterns of femininity and masculinity in an ethno-collective group. In this context, authoritative Russian gender analyst Pushkareva (2007) emphasizes the importance of the "female narrative" and "female texts", where the author "breaks through templates and stereotypes to his or her own "self", i.e., without regard to men, a woman represents her own worldview, expresses her subjective opinion about the proper and improper in gender relations. Taking into account similar recommendation of

Pushkareva (2007), in this research we chose poetic texts of two leading writers of the Caucasus - Tanzila Zumakulova (b. 1934) and Raisa Akhmatova (1928-1992) as the research material.

4. Purpose of the Study

The main purpose of this work is to study the current state of Caucasian gender culture and those dynamic processes that transform the patriarchal idea of "perfect woman" and "perfect man". The research is based on the works of the Balkarian poetess Tanzila Zumakulova and Chechen poetess Raisa Akhmatova, who captured the gender ideology of the Caucasian society of the 21st century through artistic images.

5. Research Methods

The methodological basis of the research is a set of several disciplinary knowledge: the theory of development of world civilization (Toynbee, 1961), extrapolated to the problem of identity of Caucasian gender culture. The specifics of our methodology are determined by the consideration of static and dynamic gender constructs in the content, which are simultaneously influenced by national traditions and universal globalization processes. Gender analysis of poetic texts is carried out on the basis of methodological works of modern Russian scientists: "The Nature of Women" (Brandt, 1999), "Gender Theory and Historical Knowledge" (Pushkareva, 2007), "Gender and Feminology" (Erokhina, 2009), "Gender and Ethnic Gender" (Kharaeva, Kuchukova, 2018), "Women's Space in the Culture of the Peoples of the Caucasus" (Karpov, 2013).

6. Findings

The individual fate of each writer is indirectly reflected in his works. For a better understanding of gender poetics, Tanzilla Zumakulova will focus on the important facts of her biography. The poetess was born in 1934 in the mountainous village of Girdzhan in the Kabardino-Balkarian Republic near Elbrus, the highest peak of Europe.

The Great Patriotic War, which she faced in her early childhood, was the first factor that brought her courageous, brave traits. The second test was deportation. In the 1940s, as a result of Stalin's repressions, a number of Soviet peoples - Balkars, Karachais, Ingush, Chechens, Kalmyks, Crimean Tatars, Volga Germans, Koreans and others - were deported from their native land to Central Asia. Sharing the fate of her people, the 9-year-old Tanzila and her parents came to Kyrgyzstan, where she learned the fate of a disenfranchised prisoner who was doing exhausting work on cotton fields.

After returning to her homeland as a result of rehabilitation, in 1959 in Nalchik T. Zumakulova published her first poetry collection "Flowers on the Rock". She is the author of more than 50 books translated into different languages. The Balkarian poetess is awarded the main literary prizes of Russia and is the national poet of Kabardino-Balkaria. The best Russian critics - Mikhail Kireev, Ilya Grinberg, Alla Marchenko, Leonid Ershov, Kazbek Sultanov, as well as her fellow writers Chingiz Aitmatov, Kaisyn Kuliev, Rasul Gamzatov, David Kugultinov, Mustai Karim and others - highly appreciated her work.

Let us focus our attention on the psychological appearance of the lyrical heroine of the Balkar poetess in order to identify the stable and innovative features of Caucasian women who went through the

tragic events of the Second World War and Stalinist repressions. First of all, it is a deep psychological trauma of a little girl, who is convinced that men (father, brothers, national heroes) can not protect her from all kinds of social disasters, which results in gender-philosophical thought - a woman should be the strongest.

This is how the conceptual image of Zumakulova (1981) is born - "a flower on a rock", which generally characterizes the fever of the North Caucasus, their belligerent spirit, resilience and ability to survive in emergency situations. Regional historians also emphasize this feature of women:

In an era of fierce struggle for survival in extreme conditions of exile, war and exile, there was a real breakdown of patriarchy, not only ideologically, but also at a deep mental level. The daily routine of women's duties has been multiplied by taking on a share of men's problems and increasing psychological pressure. Women take responsibility to society for preserving the mental foundations of consciousness as a guarantee of the world order. (Zumakulova, 1981, p. 45)

The war and deportation caused the Caucasian woman to change her ontological code. Her consciousness was inverted: if until now, thanks to men, she felt absolutely happy and protected, now she realized that she had to become the protector of everything that was dear to her on this earth. As an example, let's take the lines from Zumakulova's (1981) poem "My Brothers", where this paradoxical gender situation is depicted:

Translation:

If trouble knocks on the house,
I'll cover you with my heart like a shield,
So you don't meet evil,
My brothers!

Russian poet Stanislav Kunyaev owns the line "Good must be with punches!" (Kunyaev, 1988), which is always controversial because of her open polemic with biblical ideals of absolute, unconditional good, non-resistance to evil by violence. Meanwhile, the position of "good must be with punches" is close to the heroine T. Zumakulova, who believes that good must be able to defend itself, otherwise the evil lower forces will destroy the foundations of the universe. This philosophical thought is heard in many works of the poetess, especially in the poem "On the Good Dog":

Translation:

The yard dog was taken to the slaughterhouse
Because he wasn't fierce, he wasn't angry,
For what he thought: all people are friends,
You can't throw yourself at them and bite them.
And people said that he is a free eater,
And here he is, cowardly after his master,
" Tender to walk, weave at your feet
And he's rubbing against the rude master's boot,

And the look and the movement of the catch on the fly...

Now he's gonna die for his kindness!

Just once, you unrequited dog!

But I see, I see through the mirage of tears,

That he's looking at the one with the fire

Someone who aims slowly at him!

(Zumakulova, 1981).

In the social subtext of this poem can be seen the tragic fate of thousands of noble, intelligent, kind representatives of the Soviet aristocracy and intellectuals, who became victims of the Stalinist regime in 1920-1940. This also includes the deported peoples of the Soviet Union, who suffered from their own "kindness" and, like the Zumakulovsky dog, continued to "adore" the main arbiter of evil. According to the poetess, thoughtless, stupid, excessive altruism is inherently criminal in nature and leads to tragedies, so you should be able to "bite" in order to protect everything beautiful on earth from death.

To a certain extent, Tanzila Zumakulova can be called a "literary revolutionary", given that she has significantly expanded the thematic space of Caucasian poetry to include images related to the gender-marked subject world and female body. Thanks to T. Zumakulova in a purely masculine androcentric picture of the world stands out as a separate feminine "sector", saturated with signs of everyday life of the South Russian mountaineer. These are images like "washing diapers." The following are the following: "Knitting a scarf made of wool", "Spinning wool until late at night", "Singing lullaby songs", "Patching shirts", "Darning socks", "Mixing dough", "Sewing a shirt for the baby", "Dressing a mottled scarf, crimson beads", "Crying a newborn baby".

When describing natural objects, women authors tend to compare them with objects from the feminine world close to them. In this regard, T. Zumakulova is no exception, who in the bizarre geometry of one hill sees a "woman with knitting", the bush of sea buckthorn she compares with the "yellow shawl", in the noise of the river she hears a "lullaby song", the two snow-white peaks of Elbrus seem to her to be "two breasts of our mother - the Earth", etc.

Women's anatomy and physiology are also the subject of artistic research. In her poem "The Truth", the poetess reveals some of the old customs of helping a woman in childbirth (Zumakulova, 1981), and in her poem "Motherhood" she speaks of the feelings of a woman who first takes up the "tiny body of a baby" (Zumakulova, 1981). The poetess is not afraid to raise such acute social problems as "abortion" (Zumakulova, 1981), which had never been allowed into the sphere of national poetry before. Signs of gender mentality are marked by Zumakulova's (1981) poem "The Prayer to Rain", where the natural-climatic history of a long drought, culminating in a torrential rainfall, is depicted by means of maternal metaphorization: a huge cloud hovering over the Earth, after long "tries" finally "gave birth to a child - the desired, long-awaited downpour".

Feminine mentality of Zumakulova (1981) is also manifested in the emphasized poetic attention to "kids", "calves" - not only human, but also a representative of the animal world. Her lyrical heroine with a great deal of tenderness and responsibility belongs to chickens, chicks, puppies, wolves, calves, seeing in them the very etymology of life. In the categories of "infancy", the poetess even defines her works by saying, "he is a child yet, my poem".

The main mission of the Caucasian woman for centuries was the role of housewife, the keeper of the hearth. After the revolution of 1917, an active process of its socialization began, associated with education, mastering all sorts of professions - (doctor, teacher, engineer, accountant, tractor driver, etc.). However, any highest and most prestigious achievements and positions do not exempt a woman from her basic, basic duties as a "domestic worker" - cleaning, ironing, cooking, childcare, attention to her husband and his parents.

"Double repertoire" - this expression can be used to describe the binary position of a new, emancipated woman-bitter, which should harmoniously combine the behavioral models of the patriarchal world and modernized.

The situation of the "double repertoire" is vividly conveyed in the poems of Tanzilla Zumakulova, who confesses openly on behalf of her heroine: "When I was born a man, it would be easier for me to live a 100 times" (Zumakulova, 1981). If a man writer closes in his office and creates days and nights, it will be the social and professional norm. A woman writer does not have that opportunity. Even at work or reading poems in the hall, she continues to think, "Is there something for dinner? Has our house been cleaned up" (Zumakulova, 1981), "Is my husband hungry" (Zumakulova, 1981). Tanzilla Zumakulova's poetry is born at the intersection of her two main interests - home and work, everyday life and creativity, material and spiritual. This is evidenced by the autobiographical lines:

Translation:

I'm doing my daughter's laundry,

I'm whispering in silence,

Because the lines are ripening

Deep down in my soul (Zumakulova, 1981).

In the new millennium, the popularity of such scientific discipline as conflictology, which scientists call the modern "mega-science about the confrontation between people and other subjects of social life, about the management of their conflict interaction" (Lukin, 2007, p. 18), is rapidly developing. Supporting and developing the opinion of Lukin (2007), it is possible to say that the gender conflictology was born out of the general conflictology, which is implicitly present in women's art texts, including the works of Tanzilla Zumakulova. The heroine of the Balkar poetess as a whole respects the patriarchal laws of her society, is cautious in her speeches, knows the price of "silence", because "in the mountains, even a weak sound can cause a rockfall" (Zumakulova, 1981). And yet, as a competent and insightful analyst, she carries out a very subtle review of Caucasian gender stereotypes and expresses a generalized, alternative view of her "silent tribeswomen" (Zumakulova, 1981). For example, in the poem "Women" by Zumakulova takes several, in her opinion, "unfair", "insulting" sayings and challenges their legitimacy: "A woman's hair is long - she is "short-minded", "A woman from home breaks out", "Don't be like a woman" (Zumakulova, 1981). The whole poem is written in a polemical form: the author gives a lot of arguments, proving the false, erroneous nature of such androcentric phraseological units.

In any society and at all times it was more difficult for a woman to assert herself than a man, which is why many writers and poets "hid" behind male nicknames. In patriarchal society, women's creativity was diminished, resembling embroidery, knitting or sewing. This problem of rejection or underestimation of

the quality of women's literary work is also touched upon in the polemic poems of the poetess. Here are the signature lines:

Translation:

I read poems to my comrades,
And everybody's been judged, judged and tied up.
And I doubt that I could,
You're the one who made that up (Zumakulova, 1981).

The protagonist expresses her dissatisfaction with some of the "severe laws of the mountains", which prohibit: "mothers publicly cry over their dead children" (p. 144), "to have lunch with their fathers at the same table on an equal footing" (p. 115), "to openly oppose their jealous husbands" (p. 43). As a pacifist who does not accept any form of violence, she would like to eliminate the custom of "slaughtering animals on the day of the funeral" from the social life of mountaineers and asks men to do so:

Translation:

Don't ruin a chicken soul,
The day I leave the world (Zumakulova, 1981).

It is necessary to note the delicacy of Zumakulova (1981), who, acting within the framework of gender conflict resolution, shows a high culture of dialogue with representatives of the opposite sex, and in a rather mild form expresses her constructive proposals, most often with apologies to her ancestors and to men. "Don't be angry, ancestors!

As experts note, the ultimate goal of conflict studies is "to study conflicts, analyze them, manage them, prevent and resolve conflict situations (Lukin, 2007). From this point of view, Zumakulova (1981) is a gender conflictologist who smoothes out the angles in all possible ways: humor, self-irony, apologies, interpersonal dialogues. An interesting artistic experience in this context is the poem "The Song of a Woman for a Male Voice", written in the form of a poetic declaration of a woman's social and gender ideals.

Analysis of T. Zumakulova's work shows that over the past century the status of Caucasian woman has undergone a significant external and internal transformation. Her clothes, household items, range of activities have changed. But the most important thing is that the woman has found the language of professional literature, learned to express herself through the artistic word. The girl, who once was afraid to put in a word in the presence of men, is now a worthy and equal-sized interlocutor for Omar Khayyam (1048-1131) - an outstanding poet of the East. This is evidenced by the "egalitarian" poem "A Conversation with Khayyam", which is based on intertextual replies: each witty saying of the Eastern sage of the Caucasian poetess is accompanied by her no less witty commentary.

Raisa Akhmatova is a classic of Chechen literature. A woman whose destiny is largely determined by time: in the Soviet Union, women's social role is expanding significantly, their rights and freedoms are being equated with those of men, and the opportunity to receive education and move up the career ladder is being promoted and encouraged.

R. Akhmatova was born in Grozny to a simple working family. She was studying in the 9th grade, when Chechens were stripped from their native land and declared "enemies of the nation" and sent into exile in Kazakhstan and Central Asia. She received her education after returning from a 13-year deportation: Grozny Pedagogical School, Chechen-Ingush State University, Higher Literary Courses in

Moscow. Her life position was very active, the poetess was widely engaged in social and political activities, held high positions: for more than twenty years she was chairman of the Union of Writers of Chechnya-Ingushetia, a member of the Board of the Union of Writers of the RSFSR and the USSR, for many years was chairman of the Supreme Council of the ChIASSR, headed the republican branches of various organizations: The Committee of Soviet Women, the Committee of Solidarity with Asia and Africa, the World Congress for General Disarmament and Peace. For her achievements in literary, public and political activities she has been awarded numerous government titles and awards, including the "Badge of Honor" and "Friendship of Peoples" orders. She was awarded the title of Chechen-Ingush folk poetess (Kusaev, 2005).

Raisa Akhmatova began writing poems at the age of 14 and published dozens of poetry books and poems in Chechen and Russian in Grozny and Moscow. In addition, she often travelled and performed with her works both in the USSR and abroad. Her poetry has been translated into many languages. Her work is known in the USA, England, France, Spain, Czechoslovakia, Finland, Germany, Cuba and more than 30 other countries (Gornov, 2018).

So, in the era of Soviet feminism, which opened its doors not only to Russian Komsomol women but also to women who were liberated, Akhmatova built a dizzying career and became a symbol of her time, and therefore rightfully carried her poetic gift as a mission "to speak on behalf of the hottest women..." thanks to her bubbling energy and incomparable talent (Akhmatova, 2009).

Lyric heroine of Akhmatova (2009) is a strong woman looking for a struggle and overcoming any life's twists and turns, she is hated by the state of peace. She breaks the stereotype of a housewife and housekeeper. And often abandons the gender focus, emphasizing that he is a human being. Akhmatova's poetry is anthropocentric: man is the top of creation, and he is capable of great achievements:

Translation:

I'm human, I'm on my way again:

I'm going to struggle to overcome the obstacles.

Even tears are not a manifestation of "female weakness", it's just an expression of ordinary people's feelings, not a specific female marker:

Translation:

I'm a man who cries and laughs,

But I've always fought the storms.

("Everything in life was not easy for me") (Akhmatova, 2009).

Inspired by the Soviet idea of transforming reality, in which millions of Soviet citizens sincerely believed, her heroine is set to creative work throughout the universe:

Translation:

I love the land. And that's why the land

I want to rebuild my whole life. I want to build it. ("I love the earth") (Akhmatova, 2009).

Traditionally perceived in the society as masculine concepts "BUILD", "WADE", "RUN", "SHARE", "ACT" in the artistic picture of Akhmatova's world are included in the sphere of natural tasks of any person, regardless of gender identity. At the same time, enumerating the types of activities, she adds to the traditional female duties of "raising children", "stove churek" those in which the mountain society

for many centuries refused the beautiful half of humanity: "to compose poems", "to build cities", not separating the "feminine" and "masculine".

Everyone is responsible for the world, everyone is an Atlantean, on whose shoulders he holds on, but here the power of the hero of the ancient Greek myth, his power overcomes the tenderness of imaginative thinking of a true woman-bitter, whose obligatory attribute is a traditional headdress: "On me, as a Chechen scarf, clouds" (Akhmatova, 2009). It should be noted that in most of the photos Raisa Akhmatova herself appears without a handkerchief, looks modern. In the Soviet era, the feminization of the feminization of femininity touched her appearance.

The poetess despises the remnants of the past, for example, the omens, calling them "female fantasies" (Akhmatova, 2009). You should not believe in talismans, but in people, in their strength of spirit and infinite possibilities.

At the heart of Anglo-Saxon anthropocentrism is self-made man (Gachev, 2011). R. Akhmatova's poet was such a "self-made man" both in art and social and political life and propagandized this image in many of her works, although she freed him from the raid of Western individualism. Being subject to the Soviet ideology of collectivism, the image of the worker-creator, who is subject to both space and earthly affairs, she aimed at solving universal problems of taking care of the planet, people and the world.

She considers her century "extraordinary" (Akhmatova, 2009). It is precisely because a man disposes of his own destiny that everything is in his power. But R. Akhmatova's strong personality is not a sexless creature, as it may seem. Feminism doesn't kill "her". On the contrary, the female beginning gives additional strength, allowing you to feel deeper and learn the world as much as possible, not only the mind, but also the soul. Motherhood in this context is a source of moral and spiritual juices that nourish and enrich the essence of the human wrestler and the converter of the earth:

Translation:

No, I wasn't bypassing, I was just going straight ahead,
And I didn't keep track of the passes,
My mother took me for a ride...
Now my son is coming with me!
("Stop for a moment") (Akhmatova, 2009).

The motive of the road in poetry is often associated with life, the search for its meaning and destiny. In Akhmatov's lyrics, this non-new symbol is quite frequent, but the poet (and Raisa calls herself Raisa only in the same way as her genius namesake Anna Akhmatova), as a true artist and philosopher, expands the boundaries of this concept. The theme of life and death is very worrying to her imagination. And leaving is perceived as the next stage of the journey, as if life was just a stop, and death is the real path. Here is an address to fate in the poem "When I Look Back Before I Leave": "We lived well. On the road." (Akhmatova, 2009). There is no fear of death, although death itself does not have any specific transcendental forms. However, in such a readiness to calmly cross the "rubicon" one can feel the influence of the East: the wisdom of a man whose conscience is pure before God and people, calms his fear and brings peace, because eternity is ahead, the test of earthly life is over. We see it all in the subtext of the short Akhmatova's phrase "On the road". Even Raisa Akhmatova's philosophy of death and immortality is built on the verb "OVLADET", which contains her favorite connotations: to win, to overcome:

Translation:

I know, to master immortality,
You can't be afraid, you have to see death.
("Immortality") (Akhmatova, 2009).

The transience of things and phenomena, the relationship of times, the cause-effect relationship in the historical spiral create a sense of eternity of life, which gives the right to declare: "I lived long before birth. / I was warming up at the cave fire. You can read the eastern subtext motif of the soul relocation. Although, of course, it is mediated by the breadth of the poet's soul, which contains all the secrets of the past and the future, as well as the timeless nature of real art, capable of living thousands of lives and appearing in a thousand masks and faces, roles and scenarios. In the lyrics of R. Akhmatova Memory and Time are contextually synonymous concepts. We find the influence of ancient philosophy in this. Thus, Plato interpreted the process of knowledge as a reminder: a person already knows everything, it is only necessary to remember what the soul observed in the world of ideas in earthly life.

Despite the strong anti-gender position of the poetess's works, which is oriented not at a man or woman, but at a man dominated by the Western "to do" rather than the Eastern "to contemplate", the poetics of Raisa Akhmatova is influenced by two factors: the landscape of her native land (natural-architectural) and the female soul and body. Reflecting on the poet's purpose, she calls her "song" "girl barefoot", and sees the essence of her poetry in "love for the people" (Akhmatova, 2009), comparing the poem with the mountain stream (Akhmatova, 2009), the moon and blade (Akhmatova, 2009). Here is the "cloud to the chest of the mountain has come to grips" (Akhmatova, 2009). Raisa Akhmatova associates herself with the chinara, namely with the "singing chinara", mountain passes with the obstacles of life, compares his life with the openness of the mountains, and at the same time advises to look for "what is hidden behind the mountains". Describing the landscape of Siberia, he uses Caucasian metaphors: "Birches are as thin as gazeries" (Akhmatova, 2009). He also expresses his gratitude to the Moscow teachers for the most valuable gift of his native land - the spring water in the mountain jug (Akhmatova, 2009). Sometimes, the motive of fighting leads to "male" figurative means. The preparations for the new day are going on, "as if in a hand-to-hand fight." And the same text is bursting into the "female" sensuality: "And the wind surrounds the stone, sending down a kiss" (Akhmatova, 2009).

Raisa Akhmatova's love poetry shapes the image of a woman who has cognized the delight of true emotion and is disappointed in her beloved. She feels happiness and pain, goes through betrayal, falsity, cold and lying to the man who has fallen out of love, but still moves on, does not lose optimism. The feeling of love for a man does not obscure a huge world, it is not equal to the world in its scale, yes, it is great, the pain is bottomless, but a strong and proud heroine is able to overcome it, and she does not believe that "fairy tales sometimes end / the victory of evil over good", because a fairy tale - this is your way of life, you just have to open the door and see: "The earth <...> spreads pure silver" (Akhmatova, 2009). Akhmatova is restrained in expressing her deeply personal experiences in the oriental sense, although sometimes she overcomes this psychological barrier and reaches the level of Western frankness. And then they break into her veiled verse, in which there is no need even to pronounce the word "love" and even more so to swear in it (remember the Eseninist change: "They don't speak about love in words") - lexemes "kiss", "embrace" and the phrase "rage of the sleepless nights" (Akhmatova, 2009).

Despite the fact that the heart of the heroine burnt indifference or betrayal, it is open to love and tenderness. The poetess thinks it's a good thing you have to work, it's not easy. There is a perception that a woman embodies the sphere of senses and a man the sphere of the mind. If we follow this dichotomy, then the poetry of Raisa Akhmatova is dominated by "yin" (activity, mind, labor), but it is won by "yang", because although happiness is not given without difficulty, but the decisive chord is that it is impossible without love (Akhmatova, 2009).

Raisa Akhmatova, indeed, becomes the voice of those who are accustomed to keeping silent, but she does not boast of it, on the contrary, admits that she owes them a debt, because they trust her their feelings, but it is not easy to "one hundred destinies to embody in one art" (Akhmatova, 2009). And the power of Akhmatov's heroine has female origins - it's the total power of the mountain sisters.

The "role-playing dualism" of the lyrical heroine Raisa Akhmatova is manifested in a surprisingly harmonious combination of strength and weakness, confident, chased intonations and tender, subtle lyricism, masculinity and femininity. "Mighty Female Weakness" (Akhmatova, 2009) is an oxymoron that characterizes this natural symbiosis between male and female poetesses in her work and destiny.

R. Akhmatova is a true internationalist, flying from the Caucasus to the Altai, not only in reality but also in her sleep (Akhmatova, 2009), dedicating her poems to Japanese cherries, a Russian communist, and confessing her love for the Russian fairy tale: "I love the authenticity of Russian fairy tale as an epos of the Chechen page" (Akhmatova, 2009).

In his poem "Cypress" Raisa Akhmatova contrasts "her own" and "someone else's". Allegorically, the cypress can be considered as a model of the Western universe, and the plane-tree, respectively, as a symbol of the Caucasus. At the same time, the grammatical male phytonim "cypress" gives grounds to associate this tree with a man, and belonging to the female genus chinara personify her with a woman. In the internal conflict between the West and the East, masculine and feminine, which is not expressed as enmity, but rather as a struggle for dominance, the poetess admits that the chinara is winning. Describing the virtues of a slender, handsome cypress, she exclaims: "I admit you!" - but "I need more than a plane near a sakli <...> She is more gentle and she is related" (Akhmatova, 2009). "I admit it" is the action of the mind, and "gentle and dear" is the qualitative characteristic of emotions.

7. Conclusion

The processes associated with globalization have become a challenge to each ethnic society, including in the area of gender ideology. Judging by the artistic texts, the Caucasian society has chosen the way of the "golden mean", which allows the modern woman to preserve the archetypal values, but at the same time not to reject the socially, morally justified benefits of civilization (Kharaeva & Kuchukova, 2018). The sign of healthy dialectics, which organically combines elements of sustainability and changeability, is marked by the scientific conference held in Makhachkala in 2017 with the remarkable title "Preserving traditions, becoming modern" (Gadzhieva, 2017).

Analysis of the work of T. Zumakulova and R. Akhmatova gives a reason to conclude that the Caucasian female poets are open to the world, they absorb the achievements of the world civilization, they absorb from other cultures what contributes to the movement forward, progress, enriches aesthetically and spiritually, but at the same time retains their unique Caucasian flavor, which is not attribute, but is built into

the artistic space of their texts on the basis of the national worldview, world understanding and feeling, absorbed with the mother's milk. The penetration of Western values into the lyrical matrix of their words takes place through a sieve of nationally formed ideals, which are the measure of moral and beauty.

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