

## TOLERANCE/INTOLERANCE PROBLEMS IN THE CONTEXT OF THE REPRESSED CAUCASIANS' ETHNO- TRAUMA TRANSFORMATION

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**Abstract:** Individual is a repository of the national worldview because language signs reflect the cultural and national mentality. Culture actually evolves and possibilities of the language expression change together with constantly developing culture. Native speakers form their outlook within the experience fixed in speech concepts that is found in mythology, folklore and belles-lettres. The relevance of the research topic is proved not only by the present crisis in the North Caucasus, but also by the overall situation in the Russian Federation that demands in-depth study of relationship between the Center and regions. The problems concerning adaptation and rehabilitation of the Caucasians who underwent repressions and deportations are of special interest due to the problem concerning mass migrations, the position of refugees and forced migrants, including their return to the previous place of residence and also due to the transformation of repressed representatives' ethnic mind. The key concepts light and darkness, getting various shades of meaning in the literary text, will organize the tragic and inconsistent space of life and death, the good and evil. Having no opportunity to speak simply, representatives of Ingush art intellectuals tried to express all their pain and aspirations to descendants allegorically. In this space there is the image of an epic hero, involved in the stream of historical and existential time, and the vector of the spiritual nation's development is mapped out. I. Bazorkin defines use of these fundamental concepts of any linguistic and mental base of the nation as ethno-trauma (Osipov, et. al., 2016) that was caused by the Ingush tragic destiny in Soviet times, making a reader to understand the depth of emotional stress of the author and his heroes as linguistic personality under the communication conditions can be considered as communicative personality that means the generalized image of a repository of cultural, language, communicative and activity values, knowledge, attitudes and behavioral responses (Karabulatova, 2013). From an ethno-cultural linguistic viewpoint there is the opposition friend - foe here that is associated with the light - darkness dichotomy where light is the native culture and darkness is the alien culture.

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## INTRODUCTION

Traditionally the ontological *light - darkness* dichotomy is considered in cultural studies, philosophy, psychology, religious studies, linguistics and literature. So, philosophy identifies *light* with *knowledge, truth* (Losev, 2000), and *darkness* with *ignorance, unfamiliarity* respectively (Mamardashvili, 1995). The antonymy of concepts *darkness - light* is interchanged also dual. Traditionally literature verbally realizes the concept *light* by lexemes *good, benefit, knowledge, heat, truth*, and so on. Lexemes *gloom, cold* and even *death* present a conceptual core of the category *darkness*. The main sources of light in literary writings are the heavenly hosts that express attitude towards ongoing events act, becoming the author's voice who gives the narration its special emphasis or hides his conspicuity. The world literature and Russian in particular often use artificial light sources which then became literary symbols and are considered by literary critics as peculiar indexes of the importance of events, ongoing in the writing.

Modernization of life and material culture, leveling of the ethnic specific character in family and everyday life, the shift of the center of concentration of this specific character from traditional spiritual culture to the sphere of national mind and its ethno-political components and other tendencies of the ethnic process dynamics attract keen interest of ethnologists, sociologists, psychologists, political scientists, philologists. Researchers especially distinguish the problem concerning the study of common patterns and ethno-regional features of the evolution of national mind from a set of ethno-national problems for today (Sampiev & Akkueva, 2015).

Despite positive changes in the sphere of interethnic relations on an ethno-political map of Russia and a map of the world the North Caucasus is the region of interethnic conflict (Magomedov & Nikerov, 2010).

The study of national mind of the North Caucasians, including the Ingush, refers to a category of priorities and urgent objectives of scientific Caucasian studies. The relevance of the research that considers the Ingush ethno-culture as the bases of the formation of their national mind is caused both by the relative integrity of archetypical elements in everyday culture and the fact that sociocultural processes, ongoing in the modern Ingush society, are characterized by the orientation towards traditional national culture.

Everything that includes the concept *ethno-culture* presented by a language, the conceptualization of the ethnic territory, the origin community, ethno-genetic legends and myths, ceremonies, customs, traditions, folklore, beliefs, and so on is considered to be the objective and subjective bases for the formation and functioning of national mind.

National mind as a moral category is connected with the specific manner of ethnic life, socio-prescriptive and mental features of the nation, with its family and everyday life, namely, with ethno-culture in a general sense of this concept. Therefore, the ethno-culture is emphasized as a component of the Ingush ethnos and as a primary basis of Ingush national mind.

## MATERIALS AND METHODS

Materials of the research are presented by I. Bazorkin's literary and journalistic works: his essays, speeches, and also the text of his novel *From the Darkness of Centuries*. The research subject is presented by units, verbalizing key valuable components of concepts *light/darkness, friend/foe* in the linguistic view of the world of the Ingush writer Idris Bazorkin. The writer's grandfather, the brother of the founder of the village Bazorkino - Bunukho was one of the first Ingush generals of the Russian imperial army. He has brought up six well-educated sons who became then representatives of Ingush intellectuals. The writer's father Murtuz-Ali was the third son of Bunukho Bazorkin, the imperial army officer. During the civil war he emigrated to Persia where he died in 1924 rather than follow the new regime. So, the future writer had no father and mother. The writer's mother Greta, the daughter of the Swiss engineer Louis de Ratzé, working in Vladikavkaz, has inculcated to Idris Russian and West European cultures. During the Second World War the writer has shared the destiny of the nation, having been sent into exile to Kirghizia (nowadays Kyrgyzstan). At that time writers and representatives of repressed people were forbidden to write and publish their works, therefore I. Bazorkin collected materials for his works to be further rehabilitated. So, the novel *From the Darkness of Centuries* is considered as historical. I. Bazorkin in his style describes in detail the life, temper, customs, and rituals of his nation at the end of the XIX century when the Ingush people massively keep heathenism up. The images of the priest Elmurza and mullah Hassan-Haji are key in this context. Profane rites chanted the praises of the author and even idealized him, and many reviewers found it out. Others explained it by the author's aspiration to present these events truly. However, in our opinion, the retrospect to the Ingush people is caused by the writer's aspiration to find a way out of the ethno-injurious situation that is connected with deportation of the whole nation that was declared by the Soviet power as an enemy. The central figure of the novel is Kaloy. Attitude towards him and his attitude towards others express the importance of many heroes of the novel, their character. The novel, as well as the majority of other works of the author, is written in Russian therefore the question if this I. Bazorkin's work refers to the Ingush literature but not to the Soviet is still discussed.

The destiny of the Ingush writer is tragic. So, during the Ossetian-Ingush ethnic conflict in the suburban area of North Ossetia and in Vladikavkaz in October-November 1992 the writer was sent away by representatives of North Ossetia

bands as a hostage, and the whole personal property of the writer, including the manuscript of continuation of the epic novel, was taken out by unidentified people. The neighbors say that four persons in civvies, accompanied by a troop (12 people) of completely battle-equipped fighters who arrived to the house where Idris Bazorkin lived on a passenger car and military minibus UAZ, have stolen some big cardboard boxes with papers. It is still unknown where they are. The writer did not withstand this situation soon died. He was buried in the patrimonial village.

The sphere of concepts of the novel *From the Darkness of Centuries* allows to understand the mental world and values of the Ingush people. The appeal to archetypical images of the Ingush culture is connected, in our opinion, with psycholinguistic and ethno-psychological methods of work with mind and subconscious mind (Abramova, 2001). The writer was interested to create readers' positive attitude to the people's image that was opposite the articulated image of the people-enemy hat has been formed by the Soviet system in relation to the Ingush.

Linguo-cognitive and linguo-cultural approaches to the individual's mind is the entry to the sphere of concepts of society, namely, to culture, and the concept as a unit of culture is the fixation of collective experience that becomes the individual's. These approaches differ with the vectors in relation to the individual: a linguo-cognitive concept is the direction from individual mind to culture, and a linguo-cultural concept is vice versa. Despite two main approaches to determine the concept between there is no significant contradictions. These approaches do not contradict, but complement each other.

For the last hundred years the modern individual's worldview has underwent great changes under the influence of the scientific and technological revolution and the entry of society into electronic and information format. These changes are connected with the fact that it has got another existential parameters, the planetary feeling has palpably changed - it has got and gains specifically experienced qualities, determined by the Planet sizes, its atmosphere, natural phenomena, geopolitical belonging, and so on.

Using mass media the individual is interested in a set of events where he is not a real participant, but bears relation.

Studying a comparison of aspirations of the ethnos and the state in such processes as migration, adaptation and rehabilitation, and also roles of the state and ethnos in the political rehabilitation of the last, in the nature of the transformation of ethnic mind of repressed nations, reflected in literary works of writers, native speakers of Ingush and culture-bearer is of methodological importance for ethnopolitical and sociocultural researches!!!

A systematic approach to study culture and also a comparative-historical method, allowing to determine the main regularities of changes, happening in

ethno-culture of the Ingush are key in the paper. The fact that art and ceremonial communication is compound and very important element of socioregulative and etiquette culture is methodologically important. Besides, the paper has followed some ideas and provisions of humanistic ethnology which is actively developed in B.Kh. Bgazhnokov's works in particular the provision according which claims that creative, art communication and etiquette culture support the necessary level of solidarity, mutual consent, understanding, recognition in the society (Bgazhnokov, 2000; Bgazhnokov, 2003).

The application in the research of the principle of historicism which provided the realization of a concrete historical approach to phenomena of political and spiritual life of Ingushetia of the middle-end of the XX century when I. Bazirokov perpetuated his talent was of basic importance.

The research has used theories and concepts approved in domestic philology, cultural science and social science. So, an axiological approach gives a chance to compare the Ingush ethnos from the perspective of dominating, primary or most entrenched positions, steady values in culture, distinctive, peculiar values and norms of the Ingush ethnos, a symbolical approach, allowing to see the uniqueness of perception of the world around by the Ingush ethnos, the Nature and Space, the originality of its thinking, an organizational approach finds the specific nature of the ethnos collective life state in the economic, political and legal, household sphere, an activity approach, focusing on the study of the behavioral side of ethnic culture which are shown in a way of behavior, features of acts of representatives of the Ingush ethnos. All pointed approaches to analyze ethno-culture (axiological, symbolical, organizational, activity) are closely interconnected and correspond to various aspects of culture.

## RESULTS

I. Bazorkin associates light with future, progress, knowledge, and darkness with past, backwardness, ignorance that coincides with general overviews of the Soviet culture about shady past and promising future which representative is the author.

As a result of component analysis of lexeme definitions *light* and *darkness* and their synonymic rows in Russian explanatory dictionaries and dictionaries of synonyms, the following lexemes, verbalizing the concept *light/darkness* in the Russian language are pointed out:

1. nouns: darkness, blackness, obscurity, gloom, night, twilight, dawn, day dawn, light;
2. verbs: to darken, to get dark, to dawn, to brighten, to shine;
3. adjectives: dark, gloomy, light, bright, fair;
4. adverbs: dark, light, fine, bright.

To reveal figurative and valuable components of the concept *light/darkness* in I. Bazorkin's individual linguistic view of the world the text of his novel *From the Darkness of Centuries* will be analyzed. First of all, the symbolical content of the novel title where one of the names of the conceptual dichotomy is verbalized claims special attention. It can be assumed that *light* in Bazorkin's novel symbolizes an idealized era of the Soviet power with its hopes for freedom, equal rights and opportunities for representatives of any nation and any social status, and *darkness* is a symbol of the monarchy period. However, it can be supposed that the author gives a delicate message to the possibility to overcome ethno-trauma that is darkness, causing the Ingush ethnos revival. The author's poem that is the novel also proves it:

*And it is our century -  
the century of the progress triumph,  
the century of **fair** thoughts, joyful hopes!  
Henceforth  
our nation will have no secrets.  
The future will keep legends,  
dramas, victories and love alive.  
Another time. Another life.  
Who gazes, those see much.  
Who listens to, those merit time talking.  
The greybeards helped me live much longer.  
They brought me back in yesterday.  
In tomorrow  
we go together,  
to those who follow,  
having left this story  
about the people going out of **darkness** (Bazorkin, 1982).*

Even after the Ingush repatriation to their ethnic lands after the war, the period of deportation blazed a trail in the linguistic and mental sphere of concepts of the Ingush. So, the figurative meaning of the *light* includes a sign *light of home*:

*Turs stopped to play, became thoughtful, looking at lit, unquenchable fire of home. When and who did switch it on? And now what will be with his descendants he has kept the **light** and heat for? Whether they will keep his fire the same to their followers (Bazorkin, 1982)?*

The concept *light* has the meaning *pleasure*, and the concept *darkness* has the antonymous meaning *grief*:

*Only the **light** of pleasure that eyes irradiated and softness which her speech was full of, revealed boundless female happiness. And how much of it has she felt (Bazorkin, 1982)?*

The sketches and papers of the author also have the light house as a value, and negative axiological signs of darkness (heavy, **dark**, and gloomy was the life of the common individual), associated with lawlessness and ignorance and positive assessment of light as a symbol of activity and knowledge.

Thus, the concept *light/darkness* holds pride of place in I. Bazorkin's individual linguistic view of the world. His meliorative valuable content is conceptualized by such signs as *light of home, light house, pleasure, future, progress, knowledge*. Darkness, possessing antonymic signs, is opposed to these values. Frequent use of units, verbalizing the concept in the writer's texts, and that fact that they occur in the title, epigraph and last sentence of the novel, proves the axiological importance of this concept in I. Bazorkin's individual linguistic view of the world.

## DISCUSSION

Numerous researches show that already in the twentieth century the strongly pronounced freedom of the individual from his own existential experiences, setting the integrity of his view of the world and keeping its integrity in human mind. It is expressed in a set of concrete phenomena - individual and social - a common name as the existence of the mass individual to which was given by J. Ortega y Gasset. He, as it is known, is characterized by the depreciation of global individual experiences, so, the worldview becomes observable. The life is not considered as the existence. It exists as the sequence of interchanging events that naturally creates an existential vacuum, demanding felling with the full view of the world. The simple full worldview offered to the individual by its personified repository (guru, leader, teacher, and so on) easily fills the existential vacuum, creating an illusion of the integrity and globality of the experience. Instead of own personal attitude to life there its equivalent - simulacrum - in the form of a personified idea occurs (Baudrillard, 2016).

Personal attitude becomes a significant moment, defining the degree of its inclusiveness in the flow of information that goes to him through other people.

There is the psychological problem concerning a reaction to information mediated by the presence of unknown, unfamiliar, other individual who is personally unknown. It is considered that it introduces the following important parameters in the modern individual's worldview:

- the experience of the value of personal attitude;
- experiences of the dependence of personal life on other people.

These experiences aggravate sensuousness of the modern individual to humanitarian information, decreasing the degree of uncertainty of these feelings and specifying their place in the worldview as the integrity.

So, an experience of the value of personal attitude assumes its reflectivity, the existence of the self-concept, an experience for the borders of self, and so forth, namely, efforts on the implementation of the influence on self are necessary. The experience of the dependence on other people demands the existence of the concept of Other, its comparison with the self-concept, understanding of personal status among other people, and so on, namely, efforts on the implementation of the influence on self are again necessary.

Carrying out these efforts is impossible if the individual has no global experience of the value of his personal life considering himself as a peeler, namely, existential experiences promoting the institutionalization of all other values and their hierarchization. It is no coincidence in the novel note the writer says: *The matter will be about personality becoming, the fight of characters in the conditions of significant historical events, people, creating this history.*

## CONCLUSION

The problems that all North Caucasians face should be solved, having thought through objective and subjective reasons that have led to the national tension and deformation of national mind, traditional ethnic culture falling. Thus, first of all, it is necessary to take a balanced approach to urgent ethnic questions, considering ethno-psychological, national and ethno-cultural features of each nation.

The rehabilitation process in this research is understood not only as state measures for the rehabilitation of repressed nations and measures for the territorial rehabilitation, but also processes of the economic, social, cultural and interethnic rehabilitation, as actually the *rejuvenation*, English: ability - the rejuvenation of abilities, opportunities (in this case - opportunities of the further development).

Chthonian duality of light and darkness was the leading thing in I. Bazirokov's creativity, expressing the writer's experience of ethnic apocalypse (Ermakova, Jilkisheva, Fayzullina, Karabulatova & Shagbanova, 2016). The main problem of researches in the rehabilitation period consists in the fact that the question settlement concerning the common rehabilitation of the Chechen and Ingush ethnicities after the return from deportation demands the consideration of all these questions as a single set with connections between all aspects of the rehabilitation process, the depth of their interference and the dependence on ethnic and historical features.

Analysis of the influence of deportation consequences on international relations in the conditions of the compelled cohabitation of several people with dominating problems overpopulation and unemployment in the social sphere is new in the paper. The consideration of the reconstructive influence of fiction on ethnic mind



of the Ingush as the deported nation in wide context of ethno-political processes and especially the state policy influence on ethnic processes in the region is also new.

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