

# THE REPRESSED CAUCASIANS' ETHNO-TRAUMA EXPRESSED AS "LIGHT" AND "DARKNESS" IN SELECTED WRITINGS OF IDRIS BAZORKIN\*

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**Abstract.** *The relevance of the research topic is confirmed not only by the current crisis in the North Caucasus, but also the general situation in the Russian Federation. The historical context of the creation of Ingush writer Idris Bazorkin's novel *Iz t'my vekov* reflects specifics of the self-preservation of the Ingush ethnos under the conditions of Soviet pressure. From an ethno-cultural linguistic viewpoint the opposition friend-foe exists here, associated with the light-darkness dichotomy where light is the native culture and darkness is the alien culture.*

**Keywords:** *Caucasus, ethnic mind, light-darkness dichotomy, I. Bazorkin, *Iz t'my vekov*.*

## Introduction

Traditionally the ontological light-darkness dichotomy is considered in cultural studies, philosophy, psychology, religious studies, linguistics and literature. Philosophy identifies light with knowledge and truth,<sup>1</sup> and darkness with ignorance and unfamiliarity.<sup>2</sup> The antonymous concept where darkness-light is interchanged is also dual. Traditionally, literature verbally realises the concept "light" by the lexemes "good," "benefit," "knowledge," "heat," "truth" and so on. The 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 attitudes towards ongoing

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\* This work was supported by the grant RFBR 17-04-00607 *Ethnolinguistic and Cultural Screening of ISIS Technologies during Work on the Protest Behaviour of the Russian Youth*. This work was funded by this subsidy allocated to the Department of Foreign Languages of the Philological Faculty of the Peoples' Friendship University of Russia for research initiative *Poly-Linguistic and Cultural Language Personality in the Context of Globalization*. This paper has been prepared within project No 15-18-00148 of the RSF *Ethnosocial Processes and Interethnic Intensity in the South of Russia: Improvement of Analytical Research Tools and Ways of Regulation*.

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<sup>1</sup> Losev 2000, p. 118.

<sup>2</sup> Mamardashvili 2009, p. 75.

events, becoming the voice of the author who gives the narration its special emphasis or hides his conspicuity. World literature and Russian literature in particular often use artificial light sources which then became literary symbols and are considered by literary critics to be peculiar indexes of the importance of events ongoing in the writing.

The modernisation of life and material culture, the levelling of the ethnic specific character in family and everyday life, the shift of the centre of concentration of this specific character from traditional spiritual culture to the sphere of the national mind and its ethno-political components and other tendencies of the dynamics of ethnic processes attract the keen interest of ethnologists, sociologists, psychologists, political scientists and philologists. Researchers especially distinguish, on the one hand, problems concerning the study of common patterns and ethno-regional features of the evolution of the national mind from, on the other hand, a set of ethno-national problems of today.<sup>3</sup>

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 a region of interethnic conflict.<sup>4</sup>

The study of the national mind of the North Caucasians, including the Ingush, relates to a category of priorities and urgent objectives of scientific Caucasian studies.<sup>5</sup> The relevance of research that considers the Ingush ethno-culture as the basis of the formation of their national mind is due both to the relative integrity of archetypical elements in everyday culture and the fact that socio-cultural processes, ongoing in the modern Ingush society, are characterised by an orientation towards traditional national culture.

Everything that is included within the concept of *ethno-culture*, represented by a language, the conceptualisation of the ethnic territory,<sup>6</sup> being considered the original community,<sup>7</sup> ethno-genetic legends and myths,<sup>8</sup> ceremonies, customs, traditions, folklore,<sup>9</sup> beliefs, and so on, are considered to be the objective and subjective bases for the formation and functioning of the national mind.<sup>10</sup>

The national mind as a moral category is connected with the specific nature of ethnic life, with socio-prescriptive and mental features of the nation, and with the nation's family and everyday life: that is, with ethno-culture in a

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<sup>3</sup> Sampiev, Akkueva 2015, p. 35.

<sup>4</sup> Zhade et al. 2016, p. 130.

<sup>5</sup> Karabulatova 2016, p. 75.

<sup>6</sup> Shadzhe et al. 2016, p. 69.

<sup>7</sup> Yandiyeva 2012, p. 38.

<sup>8</sup> Lyausheva et al. 2016, p. 115.

<sup>9</sup> Fayzullina et al. 2016, p. 4448.

<sup>10</sup> Khairullina et al. 2015, p. 570.

general sense of the concept. Therefore, the Ingush ethno-culture is emphasised as a component of the Ingush ethnos and as a primary basis of the Ingush national mind.

### **Materials and methods**

The materials for this research are selected from Ingush writer Idris Bazorkin's literary and journalistic works: his essays and speeches, and also the text of his novel *Iz t'my vekov*. The research subject is presented in units, verbalising key valuable components of the concepts light-darkness and friend-foe in the linguistic view of the world of Bazorkin. The writer's grandfather Bunukho, the brother of the founder of the village of Bazorkino, was one of the first Ingush generals of the Russian Imperial Army. He brought up six well-educated sons who became recognised as 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 following the new regime. So, from an early age the future writer had no father and mother. The writer's mother Greta, the daughter of the Swiss engineer Louis de Ratzé who had worked in Vladikavkaz, had inculcated Idris with both Russian and West European cultures. During the Second World War the writer shared the destiny of the nation, being sent into exile in Kirghizia (nowadays Kyrgyzstan). At that time writers and representatives of repressed peoples were forbidden to write and publish their works. Therefore Bazorkin collected materials for his works which would allow him to be further rehabilitated. So, the novel *Iz t'my vekov* is considered as historical. Bazorkin, in his style, describes in detail the life, temper, customs and rituals of his nation at the end of the nineteenth century when the Ingush people were massively keeping up heathenism. The images of the priest Elmurza and the mullah Hassan-Haji are key in this context. Profane rites included chanting which praised, and even idealised, the author, and many reviewers considered it to be over the top. Others explained it as realising the author's aspiration to present these events truly. However, in our opinion, the retrospective on the Ingush people was caused by the writer's aspiration to find a way out of the ethno-injurious situation connected with the deportation of the whole nation after it was declared to be an enemy by the Soviet power. The central figure of the novel is Kaloy. The novel's attitude towards him and his attitude towards others express the importance of many heroes of the novel and of their character. The novel, like the majority author's works, is written in Russian. For this reason the question of whether Bazorkin's work should be considered Ingush literature but not Soviet is still discussed.

The destiny of the Ingush writer was tragic. 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 Ossetian bands<sup>11</sup> as a hostage, and all the personal property of the writer, including the manuscript of the continuation of his epic novel, was removed by unidentified people. The neighbours said that four persons in civvies, accompanied by a troop (12 people) of completely battle-equipped fighters, who arrived at the house where Idris Bazorkin lived in a car and a military UAZ minibus, stole some large cardboard boxes of papers. It is still unknown where they are. The writer did not withstand this situation and soon died. He was buried in the patrimonial village.

The sphere of concepts of the novel *Iz t'my vekov* allows an understanding of the mental world and values of the Ingush people. The appeal to archetypal images of the Ingush culture is connected, in our opinion, with psycholinguistic and ethno-psychological methods of work with the mind and subconscious mind.<sup>12</sup> The writer was interested to create in his readers a positive attitude towards, and image of the Ingush people in total opposition to the image formed and articulated by the Soviet system of the Ingush as an enemy of the people.

Linguo-cognitive and linguo-cultural approaches to the individual's mind are the entry-points to the sphere of concepts of society, that is, to culture, and the concept that a unit of culture is the fixation of collective experiences to become the individual's. These approaches differ in their vectors in relation to the individual: a linguo-cognitive concept regards the direction from individual mind to culture, and a linguo-cultural concept vice versa. Despite these two contrasting approaches to determining the concept there are no significant contradictions. These approaches do not contradict, but complement each other.

For the last hundred years the modern individual's worldview has been undergoing great changes under the influence of the scientific and technological revolution and the entry of society into the electronic and information era. These changes are connected with the fact that existential parameters have shifted, the individual's sense of the planet palpably changing - this sense has gained various specifically experienced qualities, determined by the perceived shrinking of the globe, 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 merely bears relation.

The comparison of the aspirations of the ethnos and the state in such processes as migration, adaptation and rehabilitation, and also of the roles of the state and ethnos in the political rehabilitation of the ethnos - in the nature

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<sup>11</sup> Bazorkina 2001, p. 27.

<sup>12</sup> Abramova 2001, p. 15.

of the transformation of the ethnic mind of repressed nations, as reflected in the literary works of writers, native speakers of Ingush and bearers of the culture - is of methodological importance in ethno-political and socio-cultural research.<sup>13</sup>

A systematic approach to the study of culture and a comparative-historical method, allowing the determination of the main regularities of changes happening in the ethno-culture of the Ingush, are key to this paper. It is methodologically important that art and ceremonial communication are compound and a very significant element of socioregulative and etiquette culture. Besides, this paper follows some of the ideas and provisions of humanistic ethnology which were actively developed in B. Kh. Bgazhnokov's works, in particular the provision according to which it is claimed that creative, art communication and etiquette culture support the necessary levels of solidarity and of mutual consent, understanding and recognition in a society.<sup>14</sup>

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

The research made use of theories and concepts approved in domestic philology, cultural science and social science: An axiological approach affords consideration of the Ingush ethnos from the perspectives of the dominant, primary or most entrenched positions, of steady values in the culture, and of distinctive, peculiar values and norms of the Ingush ethnos; A symbolical approach allows to be seen the uniqueness of the Ingush Ethnos' perceptions of the world around, of the natural world and space - that is, allows to be seen the originality of its thinking; An organisational approach finds the specific nature of the ethnos' collective state of living in the economic, political, legal and household spheres; an activity approach focuses on the behavioural side of ethnic culture as shown in ways of behaving and features of the actions of representatives of the Ingush ethnos. All the above approaches for the analysis of the ethno-cultural (axiological, symbolical, organisational, activity) are closely interconnected and correspond to various aspects of culture. We can find obvious parallels between the attitude of the Soviet government towards the Ingush and the attitude of the leadership of the West European states towards neighbouring peoples in periods of tense conflict. Ingushetia frightened the Soviet leadership with its sacred myths

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<sup>13</sup> Karabulatova et al. 2015, p. 39.

<sup>14</sup> Bgazhnokov 2003a, p. 19; Bgazhnokov 2003b, p. 58.

about internal cohesion. This is similar to the mystical image of Transylvania in the Western European consciousness.<sup>15</sup>

## Results

Bazorkin associates light with the future, progress and knowledge, and darkness with the past, backwardness and ignorance, associations that coincide with general widespread tropes of Soviet culture of the shady past and promising future as represented by the author.

As a result of a component analysis of the lexeme definitions “light” and “darkness” and their synonymic entries in Russian explanatory dictionaries and dictionaries of synonyms, the following lexemes, verbalising 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 Bazorkin’s individual linguistic view of the world the text of his novel *Iz t’my vekov* will be analysed. First of all, the symbolical content of the novel’s title, where one of the names of the conceptual dichotomy is verbalised, claims special attention. It can be assumed that light in Bazorkin’s novel symbolises an idealised era of 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 monarchic period. However, it can be supposed that the author delicately voices the possibility of overcoming the darkness that is ethno-trauma, and of an Ingush ethnos revival. Poetry by the author within the novel also proves it:

And it is our century - / the century of the triumph of progress, / 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, sees much. / Who listens, 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*.<sup>16</sup>

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

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<sup>15</sup> [https://kutztownenglish.files.wordpress.com/2015/09/jds\\_v1\\_1999\\_andras.pdf](https://kutztownenglish.files.wordpress.com/2015/09/jds_v1_1999_andras.pdf), accessed 28 March 2017.

<sup>16</sup> <http://e-libra.ru/read/228474-iz-tmy-vekov.html>, accessed 28 March 2017, my italics.

concepts of the Ingush. So, the figurative meaning of the light includes the symbol "light of home":

Turs stopped to play, became thoughtful, looking at the lit, unquenchable fire of home. When and by whom was it switched on? And now what will be for his descendants for whom he has kept the *light* and heat on? Will they keep his fire in the same way for their followers?<sup>17</sup>

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

Only the *light* of pleasure that her eyes irradiated and the softness which her speech was full of, revealed boundless female happiness. And how much of it has she felt?<sup>18</sup>

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

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

## Discussion

Numerous pieces of research show that in the twentieth century there was already a 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 - described as the existence of the mass individual by José Ortega y Gasset. He, as is known, is characterised by the depreciation of global individual experiences, so the worldview becomes observable.<sup>19</sup> Life in itself is not considered as existence.<sup>20</sup> It exists as the sequence of interchanging events that naturally creates an existential vacuum, demanding to be filled with a full view of the world. The simple full worldview offered to the individual by their personified repository (guru, leader, teacher, and so on) easily fills the existential vacuum, creating an

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<sup>17</sup> Ibid., my italics.

<sup>18</sup> Ibid.

<sup>19</sup> Ortega y Gasset 1989, p. 119.

<sup>20</sup> Martazanova 2005, p. 13.

illusion of the integrity and globality of the experience. Instead of one's own personal attitude to life an equivalent - a simulacrum - in the form of a personified idea occurs.<sup>21</sup>

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

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

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

These experiences aggravate sensuousness in the modern individual to humanitarian information, decreasing the degree of uncertainty of these feelings and specifying their place in the worldview as integral.<sup>22</sup>

So, experience of the value of personal attitude assumes reflectivity, the existence of the self-concept, experience of the borders of self, and so forth: that is to say, efforts regarding the implementation of the influence on the self are necessary. The experience of 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: that is, efforts regarding the implementation of the influence on the self are again necessary. Carrying out these efforts is impossible if the individual has no global experience of the value of his personal life. It is no coincidence that in the novel's notes 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."<sup>23</sup>

Idris Bazirokov opposes light and darkness in his novel, while the writer points us to the analytic choice of the mountaineer: who is he - the bearer of the Light or the bearer of darkness? In this regard, we can regard this novel as a unique reflection of the writer-ethnologist on the dualism of vampires and ordinary people, sacral knowledge and everyday knowledge, the world of mountains and the world of plains. These reflections are not new. However, this topic is being developed for the first time on Ingush material.

## Conclusions

The problems that all North Caucasians face should be solved, having thought through the objective and subjective phenomena that have led to

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<sup>21</sup> Baudrillard 2016; Rimskiy et. al. 2016.

<sup>22</sup> Osipov et al. 2016, p. 90.

<sup>23</sup> <http://e-libra.ru/read/228474-iz-tmy-vekov.html>, accessed 28 March 2017.



national tension, the deformation of the national mind, and traditional ethnic culture declining. Thus, first of all, it is necessary to take a balanced approach to urgent ethnic questions, considering the ethno-psychological, national and ethno-cultural features of each nation.

The rehabilitation process is understood in this research not only to comprise state measures for the rehabilitation of repressed nations and measures for territorial rehabilitation, but also processes of economic, social, cultural and interethnic rehabilitation, in fact, the rejuvenation of abilities, of opportunities (in this case, opportunities for further development).

The key concepts light and darkness, being given various shades of meaning in the literary text, will organise the tragic and inconsistent space of life and death, of good and evil. Having no opportunity to speak simply, intellectual representatives of Ingush art tried to express all their pain and aspirations to their descendants allegorically. In this space 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. Idris Bazorkin uses the concepts of light and darkness for a metaphorical understanding of an ethnic trauma in a specific ethno-drama of the Ingush ethnos. This leads a reader to understand the depth of emotional stress of the author and to understand his heroes, as the language personality is also a communicative personality because she uses ethnic, linguistic and cultural knowledge and installations.<sup>24</sup>

A Chthonian duality of light and darkness was the leading element in Bazirokov's creativity, expressing the writer's experience of ethnic apocalypse.<sup>25</sup> The main problem for research in the rehabilitation period consists in the fact that the question's 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.

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<sup>24</sup> Karabulatova 2013, p. 794.

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<b>AAR-SI</b>	- Analele Academiei Române. Memoriile Secțiunii Istorice. Academia Română. București.
<b>ActaArchHung</b>	- Acta Archaeologica. Academiae Scientiarum Hungaricae. Budapesta.
<b>ActaHASH</b>	- Acta Historica Academiae Scientiarum Hungaricae. Budapesta.
<b>ActaMN</b>	- Acta Musei Napocensis. Muzeul de Istorie a Transilvaniei. Cluj-Napoca.
<b>Adevărul</b>	- Adevărul. București.
<b>AÉ</b>	- Archaeologiai Értesítő a Magyar régészeti, művészt-történeti és éremtani társulat tudományos folyóirata. Budapesta.
<b>AF</b>	- Altorientalische Forschungen. Institut für Archäologische Wissenschaften, Abteilung Vorderasiatische Archäologie. Berna.
<b>AH</b>	- Archaeologia historica. Masarykova univerzita, Filozofická fakulta. Brno.
<b>AHY</b>	- Austrian History Yearbook. Center for Austrian Studies. Minneapolis MN.
<b>AIEFCB</b>	- Anuarul Institutului de Etnografie și Folclor „Constantin Brăiloiu”. Academia Română, Institutul de Etnografie și Folclor „Constantin Brăiloiu”. București.
<b>AIAC</b>	- Anuarul Institutului de Istorie și Arheologie Cluj-Napoca. (este continuat de AIIGB).
<b>AIIAI/AIIX</b>	- Anuarul Institutului de Istorie și Arheologie „A. D. Xenopol” Iași (din 1990 Anuarul Institutului de Istorie „A. D. Xenopol” Iași).
<b>AIIGB</b>	- Anuarul Institutului de Istorie „George Barițiu” Cluj-Napoca. (continuă AIAC).
<b>AIIN</b>	- Anuarul Institutului de Istorie Națională. Cluj-Sibiu.
<b>AISC</b>	- Anuarul Institutului de Studii Clasice. Cluj.
<b>AJPA</b>	- American Journal of Physical Anthropology. The Official Journal of the American Association of Physical Anthropologist. Baltimore.
<b>Alba-Iulia</b>	- Alba-Iulia. Alba Iulia.
<b>Aluta</b>	- Aluta. Studii și comunicări - Tanulmányok és Közlemények. Sfântu Gheorghe.
<b>AM</b>	- Arheologia Moldovei. Institutul de Istorie și Arheologie „A. D. Xenopol” Iași.
<b>AMM</b>	- Acta Moldaviae Meridionalis. Muzeul Județean Vaslui.
<b>Anatolia Antiqua</b>	- Anatolia Antiqua. L'Institut Français d'Études Anatoliennes d'Istanbul.
<b>AnB</b>	- Analele Banatului. Muzeul Național al Banatului (serie nouă). Timișoara.
<b>Anistoriton</b>	- Anistoriton / <i>Ανιστόριτον</i> . History and Archaeology Journal. Digital Journal (Grecia).

Lista abrevierilor

- Annales** - Annales. Économies, Sociétés, Civilisations. École des Hautes Études en Sciences Sociales. Paris.
- Antaeus** - Antaeus. Communicationes ex Instituto Archaeologico Academiae Scientiarum Hungaricae. Budapesta.
- AntAfr** - Antiquités africaines. Université de Provence. Paris.
- AnUB-ŞP** - Analele Universităţii din Bucureşti. Seria Ştiinţe Politice. Universitatea din Bucureşti.
- AO** - Arhivele Olteniei. Serie nouă. Institutul de Cercetări Socio-Umane. Craiova.
- Apulum** - Apulum. Acta Musei Apulensis. Muzeul Naţional al Unirii Alba Iulia.
- ArhMed** - Arheologia Medievală. Reşiţa. Cluj-Napoca.
- ArhVestnik** - Arheološki Vestnik. Institut za arheologijo. Ljubljana.
- Arts of Asia** - Arts of Asia. The Asian Arts & Antiques Magazine. Hong Kong.
- Astra Sabesiensis** - Astra Sabesiensis. Despărţământul Astra „Vasile Moga” Sebeş.
- AUASH** - Annales Universitatis Apulensis. Series Historica. Universitatea „1 Decembrie 1918” din Alba Iulia.
- Banatica** - Banatica. Muzeul de Istorie al judeţului Caraş-Severin. Reşiţa.
- BAR** - British Archaeological Reports (International Series). Oxford.
- BB** - Bibliotheca Brukenthal. Muzeul Naţional Brukenthal. Sibiu.
- BCH** - Bulletin de correspondance hellénique. L’Institut de correspondance hellénique d’Athenes. Atena.
- BCŞS** - Buletinul Cercurilor Ştiinţifice Studenteşti. Universitatea „1 Decembrie 1918” din Alba Iulia.
- BECh** - Bibliothèque de l’école des chartes. Revue d’érudition. Paris.
- BerRGK** - Bericht der Römisch-Germanischen Kommission des Deutschen Archäologischen Instituts. Frankfurt pe Main.
- BHAB** - Bibliotheca Historica et Archaeologica Banatica. Muzeul Banatului Timişoara.
- BJJS** - The British Journal of Sociology. London School of Economics and Political Science. University of London.
- BMA** - Bibliotheca Musei Apulensis. Muzeul Naţional al Unirii Alba Iulia.
- BOR** - Biserica Ortodoxă Română. Patriarhia Română. Bucureşti.
- Boabe de grâu** - Boabe de grâu. Revistă de cultură. Bucureşti.
- BR** - Budapest Régiségei. Budapesti Történeti Múzeum. Budapesta.
- Britannia** - Britannia: A Journal of Romano-British and Kindred Studies. Society for the Promotion of Roman Studies. Londra.
- Brukenthal** - Brukenthal. Acta Musei. Muzeul Naţional Brukenthal. Sibiu.
- BS** - Balkan Studies. Institute for Balkan Studies in Thessaloniki. Salonic.
- BSNR** - Buletinul Societăţii Numismatice Române. Bucureşti.
- BTh** - Bibliotheca Thracologica. Institutul Român de Tracologie. Bucureşti.
- BudRég** - Budapest Régiségei. Budapesti Történeti Múzeum. Budapesta.

<b>CAC</b>	- Central Asia and Caucasus. Institute for Central Asian and Caucasian Studies. Luleå (Sweden). Institute of Strategic Studies of the Caucasus. Baku (Azerbaijan).
<b>Carpații</b>	- Carpații: Vânătoare, pescuit, chinologie. Cluj.
<b>Castrum</b>	- Castrum. A Castrum Bene Egyesület Hírlevele. Budapesta.
<b>CCA</b>	- Cronica cercetărilor arheologice. București.
<b>Cercetări arheologice</b>	- Cercetări arheologice. Muzeul Național de Istorie a României. București.
<b>Chronica</b>	- Chronica: annual of the Institute of History. University of Szeged.
<b>Cibinium</b>	- Cibinium. Analele Muzeului Etnografic „ASTRA”. Complexul Muzeal „ASTRA”. Sibiu.
<b>CN</b>	- Cercetări Numismatice. Muzeul Național de Istorie a României. București.
<b>CNA</b>	- Cronica Numismatică și Arheologică. Foaie de informații a Societății Numismatice Române. București.
<b>CP</b>	- Classical Philology. A Journal Dedicated to Research in Classical Antiquity. Chicago.
<b>Crisia</b>	- Crisia. Culegere de materiale și studii. Muzeul Țării Crișurilor. Oradea.
<b>Dacia</b>	- Dacia. Recherches et découvertes archéologiques en Roumanie. Nouvelle série: Revue d'archéologie et d'histoire ancienne. București.
<b>Denarius</b>	- Denarius. Slovenské národné múzeum - historické múzeum. Bratislava.
<b>Der Unterwald</b>	- Der Unterwald. Sebeș.
<b>DolgCluj</b>	- Dolgozatok az Erdély Nemzeti Múzeum Érem - és Régiségtárából. Kolosvár (Cluj).
<b>EDR</b>	- Ephemera dacoromana. Annuario dell'Accademia di Romania. Roma.
<b>EHQ</b>	- European History Quarterly. Sage Publications. New York.
<b>EO</b>	- Etnograficheskoye obozreniye. Institut etnologii i antropologii RAN. Moscova.
<b>Erdély Múzeum</b>	- Erdély Múzeum. Erdélyi Múzeum-Egyesület. Cluj-Napoca.
<b>Études balkaniques</b>	- Études balkaniques. Cahiers Pierre Belon. Association Pierre Belon. Paris.
<b>European Archaeology</b>	- European Archaeology/online. București.
<b>FBW</b>	- Fundberichte aus Baden-Württemberg. Stuttgart.
<b>FI</b>	- File de Istorie. Muzeul de Istorie Bistrița (continuată de <i>Revista Bistriței</i> ).
<b>FolArch</b>	- Folia Archaeologica. Magyar Történeti Múzeum. Budapesta.
<b>FUrb</b>	- Forma Urbis. Roma.
<b>Gasyrlar avazy</b>	- Gasyrlar avazy. Ekho vekov. Kazan.
<b>Germania</b>	- Germania, Römisch-Deutscher Kommission des Deutschen Archäologischen Instituts. Frankfurt am Main.
<b>GM</b>	- Golos minuvshogo. Federal'noye gosudarstvennoye byudzhethnoye obrazovatel'noye uchrezhdeniye vysshego obrazovaniya Kubanskiy gosudarstvennyy universitet. Krasnodar.
<b>Godišnjak</b>	- Godišnjak. Jahrbuch Knjiga. Sarajevo-Heidelberg.

Lista abrevierilor

<b>HEI</b>	- History of European Ideas. International Society for the Study of European Ideas. Londra.
<b>Hierasus</b>	- Hierasus. Muzeul Județean Botoșani.
<b>Hiperborea Journal</b>	- Hiperborea Journal. Societatea de Istorie Balcanică. București.
<b>HOMÉ</b>	- A Herman Ottó Múzeum Évkönyve. Miskolc.
<b>HSCP</b>	- Harvard Studies in Classical Philology. Harvard University. Cambridge (SUA).
<b>IIER</b>	- Issues in Educational Research. Western Australian Institute for Educational Research Inc. New South Wales, Australia.
<b>IJESE</b>	- International Journal of Environmental & Science Education. Kazan.
<b>IJL</b>	- International Journal of Linguistics. Makrothink Institute. Las Vegas.
<b>IPH</b>	- Inventaria Praehistorica Hungarie. Budapesta.
<b>Istoricheskie</b>	- Istoricheskie, filosofskie, politicheskie i yuridicheskie nauki, kulturologiya i iskustvovedenie. Voprosy teorii i praktiki. Tambov.
<b>Izvestiya ASU</b>	- Izvestiya. Altayskiy gosudarstvennyy universitet. Barnaul.
<b>Jászkunság</b>	- Jász-Nagykun-Szolnok Megyei Tudományos Egyesület. Szolnok.
<b>JHE</b>	- Journal of Human Evolution. Elsevier.
<b>JRGZM</b>	- Jahrbuch des Römisch-Germanischen Zentralmuseums zu Mainz.
<b>Közlemények</b>	- Közlemények az Erdélyi Nemzeti Múzeum Érem - és Régiségtárából. Cluj.
<b>KST</b>	- Kazı Sonuçları Toplantısı. Ankara.
<b>Kubaba</b>	- Kubaba. Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa.
<b>Lumea nouă</b>	- Lumea nouă. București.
<b>Lupta</b>	- Lupta. Iași.
<b>Mannus</b>	- Mannus. Gesellschaft für Deutsche Vorgeschichte. Leipzig.
<b>Maqarnas</b>	- Muqarnas Online. An Annual on the Visual Cultures of the Islamic World. Cambridge.
<b>Marisia</b>	- Marisia. Muzeul Județean Târgu Mureș.
<b>MCA</b>	- Materiale și cercetări arheologice. București.
<b>ME</b>	- Memoria Ethnologica. Centrul Județean pentru Conservarea și Promovarea Culturii Tradiționale Maramureș. Baia Mare.
<b>MEFRA</b>	- Mélanges de l'École française de Rome - Antiquité. Roma.
<b>MEJSR</b>	- Middle-East Journal of Scientific Research. International Digital Organization for Scientific Information. Deira, Dubai.
<b>MFME</b>	- A Móra Ferenc Múzeum Évkönyve. Studia Archaeologica. Szeged.
<b>Mir nauki</b>	- Mir nauki, kulturni, obrazovania. Gorno-Altaysk.
<b>MN</b>	- Muzeul Național. Muzeul Național de Istorie a României. București
<b>Mots</b>	- Mots. Les langages du politique. ENS Editions. Paris.
<b>Muzeológia</b>	- Muzeológia a kultúrne dedičstvo. Univerzita Komenského v Bratislave.
<b>Múzeum</b>	- Slovenské národné múzeum. Bratislava.

<b>Natura</b>	- Natura. Revistă pentru răspândirea științei. București.
<b>NK</b>	- Národní knihovna: knihovnická revue. Národní knihovna České republiky. Praga.
<b>Numizmatika</b>	- Numizmatika. Slovenská numizmatická spoločnosť. Bratislava.
<b>PA</b>	- Patrimonium Apulense. Direcția Județeană pentru Cultură Alba. Alba Iulia.
<b>PBF</b>	- Prähistorische Bronzefunde. München.
<b>PolSci</b>	- Romanian Journal of Political Science. Societatea Academică din România. București.
<b>Pontica</b>	- Pontica. Muzeul de Istorie Națională și Arheologie. Constanța.
<b>PQCS</b>	- Philippine Quarterly of Culture and Society. University of San Carlos. Cebu.
<b>PZ</b>	- Prähistorische Zeitschrift. Deutsche Gesellschaft fuer Anthropologie, Ethnologie und Urgeschichte, Institut für Prähistorische Archäologie. Berlin.
<b>Rațiunea</b>	- Rațiunea. Revistă bilunară de liberă cugetare. București.
<b>RB</b>	- Revista Bistriței. Complexul Muzeal Bistrița-Năsăud. Bistrița (continuă File de Istorie).
<b>RES</b>	- Review of European Studies. Canadian Center of Science and Education. Toronto.
<b>RevHisto</b>	- Revista de Historiografia. Instituto de Historiografía Julio Caro Baroja. Universidad Carlos III de Madrid.
<b>RHA</b>	- Revue historique des armées. Ministère de la Défense. Paris.
<b>RHSEE/RESEE</b>	- Revue historique du sud-est européen. Academia Română. București, Paris (din 1963 Revue des études sud-est européennes).
<b>RI</b>	- Revista de Istorie (din 1990 Revista istorică). Academia Română. București.
<b>RIR</b>	- Revista istorică română. Institutul de Istorie Națională din București.
<b>RMM-MIA</b>	- Revista muzeelor și monumentelor. Monumente Istorice și de Artă. București.
<b>Romantisme</b>	- Romantisme. Revue du dix-neuvième siècle. Editeur Armand Colin. Paris.
<b>România liberă</b>	- România liberă. București.
<b>Rossiyskaya istoriya</b>	- Rossiyskaya istoriya. Akademicheskii nauchno-izdatel'skiy, proizvodstvenno-poligraficheskii i knigorasprostranitel'skiy tsentr Nauka. Moscova.
<b>RRH</b>	- Revue Roumaine d'Histoire. Academia Română. București.
<b>RRSE</b>	- Revista română de studii eurasiatice. Centrul de Studii Eurasiatice, Universitatea „Ovidius” Constanța.
<b>SA</b>	- Sociological Analysis. Oxford University Press. Oxford.
<b>SAA</b>	- Studia Antiqua et Archaeologica. Universitatea „Alexandru Ioan Cuza” din Iași.
<b>SAI</b>	- Studii și articole de istorie. Societatea de Științe Istorice și Filologice a RPR. București.
<b>SArcheologiczne</b>	- Sprawozdania Archeologiczne. Instytut Archeologii i Etnologii PAN. Cracovia.



## Lista abrevierilor

<b>Sargetia</b>	- Sargetia. Acta Musei Devensis. Muzeul Civilizației Dacice și Romane Deva.
<b>SC</b>	- Studii și comunicări. Asociația Folcloriștilor și Etnografilor din județul Sibiu (din 1992 devine Studii și Comunicări de Etnologie).
<b>SCB</b>	- Studii și cercetări de bibliologie. Academia RPR. București.
<b>SCIV(A)</b>	- Studii și cercetări de istoria veche. București (din 1974, Studii și cercetări de istorie veche și arheologie).
<b>SCN</b>	- Studii și Cercetări de Numismatică. Institutul de Arheologie „Vasile Pârvan” București.
<b>SJ</b>	- Saalburg Jahrbuch. Bericht des Saalburg Museum. Mainz am Rhein.
<b>SJAHSS</b>	- Scholars Journal of Arts, Humanities and Social Sciences. Scholars Academic and Scientific Publishers (SAS).
<b>SlovArch</b>	- Slovenská Archeológia. Nitra.
<b>SlovNum</b>	- Slovenská numizmatika. Národný numizmatický komitet Slovenskej republiky a Archeologický ústav SAV. Nitra.
<b>SM</b>	- Svobodnaya mysl. Obshchestvo s ogranichennoy otvetstvennost'yu Politizdat. Moscova.
<b>SMIM</b>	- Studii și materiale de istorie modernă. Institutul de Istorie „Nicolae Iorga” al Academiei Române. București.
<b>SMIMed</b>	- Studii și materiale de istorie medie. Institutul de Istorie „Nicolae Iorga” al Academiei Române. București.
<b>Socialismul</b>	- Socialismul. București.
<b>SP</b>	- Studii de Preistorie. Asociația Română de Arheologie. București.
<b>SS</b>	- The Social Sciences. Western Social Association. Dubai.
<b>Stâna</b>	- Stâna. Revistă profesională și de cultură. Organ al oierilor din întreaga țară. Poiana Sibiului.
<b>Steaua</b>	- Steaua: literară, artistică și culturală. Uniunea Scriitorilor din România. Cluj-Napoca.
<b>StudiaTC</b>	- Studia Theologia Catholica. Universitatea „Babeș-Bolyai” Cluj-Napoca.
<b>StudiaUBBH</b>	- Studia Universitatis Babeș-Bolyai. Series Historia. Universitatea „Babeș-Bolyai” Cluj-Napoca.
<b>Studii</b>	- Studii. Revistă de istorie. (din 1974 Revista de istorie și din 1990 Revista istorică). Academia Română. București.
<b>Suceava</b>	- Anuarul Muzeului Județean Suceava.
<b>SUCH</b>	- Studia Universitatis Cibiniensis, Serie Historica. Universitatea „Lucian Blaga” Sibiu.
<b>Syria</b>	- Syria. Archéologie, art et histoire. Revue d'art oriental et d'archéologie. Institut français du Proche-Orient.
<b>Századok</b>	- Századok. A Magyar Történelmi Társulat folyóirata. Budapest.
<b>TAD</b>	- Türk Arkeoloji Dergisi. Ankara.
<b>Telegraphul</b>	- Telegraphul. București.
<b>Terra Sebus</b>	- Terra Sebus. Acta Musei Sabesiensis. Muzeul Municipal „Ioan Raica” Sebeș.
<b>Thraco-Dacica</b>	- Thraco-Dacica. Institutul Român de Tracologie. București.
<b>Transilvania</b>	- Transilvania. Centrul Cultural Interetnic Transilvania. Sibiu.

<b>Tyragetia</b>	- Tyragetia. Muzeul Național de Arheologie și Istorie a Moldovei. Chișinău.
<b>UPA</b>	- Universitätsforschungen zur Prähistorischen Archäologie. Berlin.
<b>Vestnik Moskovskaya</b>	- Vestnik Moskovskaya gosudarstvennaya khudozhestvenno-promyshlennaya akademiya imeni S. G. Stroganova. Moscova.
<b>Vestnik Omskogo</b>	- Vestnik Omskogo universiteta. Seriya Istoricheskiye nauki. Omskij Gosudarstvennyj Universitet. Omsk.
<b>Vestnik Tatarskogo</b>	- Vestnik Tatarskogo gosudarstvennogo gumanitarno-pedagogicheskogo universiteta. Filologija i kul'tura. Kazan.
<b>VI</b>	- Voprosy istorii. Institut russkoy istorii Rossiyskoy akademii nauk. Moscova.
<b>VF</b>	- Voprosy filosofii. Izdatel'stvo «Nauka». Moscova.
<b>VTT</b>	- Veszprémi Történelmi Társaság és Veszprém Megyei Múzeumi Igazgatóság kiadványa. Veszprém.
<b>WASJ</b>	- World Applied Sciences Journal. International Digital Organization for Scientific Information. Deira, Dubai.
<b>Xenopoliana</b>	- Xenopoliana. Buletin al Fundației Academice „A. D. Xenopol” Iași.
<b>Ziridava</b>	- Ziridava. Muzeul Județean Arad.