ABSTRACT
The article is a generalizing analysis of multinational Dagestani oral-poetic creativity, the statement of the positions and conclusions on the genesis and the centuries-old functioning of a unique folkloric unity in diversity. The article focuses on the genetic relationship of Dagestani people majority, which was reflected in the archaic layer of culture, on the processes of interethnic historical and cultural interrelations, which are generally characterized with a sufficient intensity in Dagestan, as well as on general and regional typology. In the opinion of the article authors, the Dagestan folklore material makes it possible to draw important conclusions concerning not only the features of folklore functioning in a particular region, as if projecting onto a small plane, but in some cases also the general theory of folklore. Despite some differences in the geographic, socio-economic and cultural development of individual micro-regions, the peoples of Dagestan lived a single historical and cultural life, which predetermined the typological commonality of both individual genres and many genre varieties. This created an ethnic unity with the preservation of multiethnic, multilingual monuments, which are united by the main characterological features with all their national-specific characteristics. According to the authors of the article, Dagestan folklore material, in particular such genres as myths, legends, heroic epic, heroic historical and historical songs and ballads, ritual poetry genres, unconscious lyrics, the fairy epics of its variety, parables, oral stories and anecdotes, proverbs, sayings and riddles are characterized by their commonality and mutual influences, conditioned by the historical and cultural interrelationships of Dagestani peoples, which is also traced in their specific analysis for all the peculiarity of their ethno-specific features.

INTRODUCTION
Dagestan represents a unique region of Russia both with respect to ethnic and linguistic diversity, and to a large extent the commonality of ethnospecific features in culture. Since the folklore of the peoples of Dagestan has been modulated in its own way by the ethno-linguistic originality of the region for centuries, we will first give brief information on the ethnoses and the languages of Dagestan.

The ethnic composition of Dagestan population evolved historically, of course, but it remained roughly the same in the percentage ratio of ethnoses to each other [Peoples of Dagestan, 2002]. According to the 2002 census the composition is the following one: Avars (including 13 Andocez peoples and Archins) - 758 438 people, Aguls - 23 314, Azerbaijanis - 111 646, Darginians - 425 526, Kumyks - 365 804, Lezgins - 336 698, Laks - 139 732, Nogais - 38,168, Russians - 120,875, Rutuls - 24,298, Tabasarans - 110,152, Tats - 825, Tsakhurs - 8,168, Chechers - 87,876, etc. [SPFND, V. 1, 2011, pp. 10-11].

These peoples are the bearers of the Iberian-Caucasian, Turkic and Indo-European languages, while the mountain peoples of Dagestan have significant linguistic differences from each individual language is divided into dialects; there are even mono aul languages.

The peoples of Dagestan traditionally profess Islam, Christianity and Judaism.

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Occupying a relatively small territory (50,300 sq. km.), Dagestan is geographically very diverse: a large part is occupied by mountains with the highest points within the Eastern Caucasus, a large area is also reserved for the fertile plain and semi-deserts, the republic is washed by the Caspian Sea from the east.

With such a unique diversity of everything, it would seem difficult to talk about any outlined common Dagestan folklore unity, but turning to specific materials in the North Caucasus, especially in Dagestan, allows us to comprehend the oral and poetic heritage "together as a unique unity of multiethnic, multilingual monuments, genres, which, for all their specific features, are united by basic, characterological features in general. This unity is not the arithmetical sum of mechanically unified multiethnic folklore materials, but a complex unity due to the centuries-old historical and cultural development of the region as a whole" [Adzhiev A.M., 2015, p. 11]. A relatively weak development of a nation genre is not only compensated by the more advanced genres of the same people, but also by other neighboring peoples, i.e. the folklore of Dagestan represents a single whole also in this respect.

There are a lot of factors playing a unifying role in the history, economy and culture of Dagestani peoples. During the archaic period of the history of Dagestan, in particular folklore period, the genetic affinity or relation of Dagestani tribes is significant, as was reflected in the data of archeology, ethnography, language, anthropology and folklore.

Despite the geographical intersection in the mountainous areas of the region, living in the neighborhood, the people were still in a rather close communion, which predetermined their contact historical and cultural interrelations.

The multilingualism of Dagestan has conditioned the use of various languages as interethnic communication tools, as well as the stimulus for folklore mutual enrichment: the Azerbaijani language in Southern Dagestan, Kumyk - in the plains and the foothills of Central and Northern Dagestan, and also in a significant part of the North Caucasus, Avar - in the Mountains of Inner Dagestan (Arabic, Iranian, and later Russian languages in the traditional folklore process did not play an essential role).

The mountains and the plain had some differences in socio-economic development, but as a whole there were the processes of "leveling" and the creation of specific "channels" for this.

In relatively late genres the folklore and the rituals of the peoples of Dagestan, professing Islam, also have certain generality.

METHODS

The methods of research are determined by the specificity of Dagestan folklore, among which the main are the following ones: 1. historical and comparative; 2. historical and typological; 3. integrated.

The use of the first method was dictated by the fact that the scientific interpretation of an extraordinarily multiethnic and multilingual creativity of Dagestan, which at the same time represents a unique unity in diversity, is possible only with the use of a comparative historical method of analysis.

The historical-typological method of research in general is the most important in folklore, but in Dagestan it also acquires some specific features, which are primarily conditioned by a peculiar combination of the general typology processes with the regional (Dagestani) and zonal (Caucasian) one.

The very syncretic nature of folklore dictates the need for a comprehensive analysis of the verbal, musical, ethnographic and other components of this art in an object, which makes it possible to comprehend the above-noted unity in diversity deeper and broader.

lication of Dagestani multinational folklore as a kind of unity in diversity was initiated by the Department of IYALY DNTS of the Russian Academy of Sciences recently, which continues to this day [SPFND, V. 1, 2011; SPFND, V. 2, 2011; SPFND, V. 3, 2013; SPFND, V. 4, 2012; SPFND, V. 5, 2015; SPFND, V. 6, 2017].

RESULTS

Folklore ethnic specificity and interethnic community can be clearly traced in such genres as myths, legends, heroic epics, legends, heroic historical and historical songs and ballads, in calendar-ritual poetry, lyrical genres, non-ritual lyrics, fairy tales, parables, anecdotes and oral stories.

As is known, myths belong to the most ancient and typologically developed layer of folk art. As compared with the myths of other peoples of the North Caucasus, the general Dagestani specificity in Dagestan is the significant transformation of pagan mythology, a relative preservation of only the "lower mythology", which is obviously conditioned by an early adoption of monotheistic religions here (partly Christianity, later almost universally Islam, partially - Judaism). As is known, monotheistic religions strongly opposed pagan polytheism, idolatry, etc., on which, in particular, the heroic epic is based (see below). At the same time, one can note the belief in Tengrianism among the relatively preserved domestic beliefs of the peoples of Dagestan (not only among the Turkic peoples of Dagestan, but as the echoes among the Avars and the peoples of Southern Dagestan); in a demonic being, in the guise of an ugly woman Aï, Aïbasly, Aïbasti, Aïpab and others (it is widely spread in Eurasia); in various deities, spirits related with the natural and cosmic objects (mountains, forests, rivers, etc., the moon, the sun, the stars, the milky way, the rainbow), with the phenomena of nature (rain, wind), with the state of health (the spirits of disease); the presence of twin etiological plots and many other factors.


The legends are very close to the mythological genres of folklore of the peoples of Dagestan, i.e. the things noted above with respect to mythological genres, their national specifics, interethnic community and typological convergence, can be attributed to mythological legends in a certain extent.

Traditions also often come close to legends, however, as a rule, they are associated with local historical events, therefore, with all the use of general types of plots, motifs and images, they have more ethnicspecifics. In general, the legends about the struggle against foreigners (Arabs, Mongols, the hordes of Tamerlane, Nadir Shah, the Caucasian War, the uprising of 1877, the revolution and civil war, the Great Patriotic War, etc.) are the common ones for Dagestan. However, with all this there are the texts, both single-national and common ones only for a few peoples, which give a unique picture of unity in diversity in this genre [Abakarova F.O., Aliyev F.A., 1999, pp. 178-197; Adzhieva A.M., 2005; Aliyev F.A., 2008, pp. 157-232; Ganieva A.M., 2004, pp. 170-207; Dalgat U.B., 1962, pp. 109-151; Kurbanov M.M., 1996, pp. 127-171; Traditional folklore of the peoples of Dagestan, 1991, pp. 290-322; Khalidova M.R., 1992, pp. 193-269; Khalidova M.R., 2004, pp. 55-95; Khalilov Kh.M., 2004b, pp. 252-256; Edige. The Nogai epic poem, 2016].

For the peoples of Dagestan, who accepted Islam, a typologically common theme is, in particular, the condemnation of the struggle against the Arabs, although in reality the events were far from ambiguous, praising the distributors of Islam and even the relation of genealogy among number of rulers with the Prophet Muhammad (often artificial) and others - the process widespread in the world since ancient times. In the legends about the struggle of the Dagestanis with the hordes of Mongols, later Tamerlane, Nadir Shah, and others, the thematic community is conditioned by the common struggle of the Dagestan peoples with the invaders, and the same cruelty of foreigners (the trampling of children, women, old people by horses, etc.), and by the use of common folklore motifs in some cases (heroism of women, simple, usually physically flawed heroes, military tricks, etc.), but at that the specific realities of villages and societies protection are usually observed (Derbent, Richa, Chirag, Kumukh, Urkarih, Andi, Kadar, Chiirurt, etc.). Practically there were the toponyms connected with these conquerors (hills, roads, villages, fields, etc.) all over Dagestan.
There is a lot of ethnic originality in the heroic epic of the peoples of Dagestan especially. Some Dagestan people have the monuments of the Nart epic (Kumyks, partly Avars, Laks), bringing this area of creativity closer to the traditions of many other peoples of the Caucasus, but in general archaic monuments, especially songs, which can be attributed to the heroic epos, are represented poorly in Dagestan now (only the Kumyks have several songs whose sources date back to 2-3 thousand years ago), which, apparently, is primarily due to the early destruction or the transformation of heroic epic mythological foundations. Although, the Lezgin had folklore about Sharvili, but it is represented in different genres: in legends, often going back to ancient times, in lamentations, quatrains, etc., and associated with the events, starting from antiquity to the period of the Great Patriotic War. Despite the ancient origins of a number of motifs, the fundamental Nogai epic "Edige" [Edige. Nogai epic, 2016] belongs to the Middle Ages, and it was quite widespread among other Turkic peoples (Kazakhs, Karakalpaks, Tatars and others.), and in Dagestan among Kumyks, partly among Dargins, i.e. representing the Turkic traditions in general, it enriches the multinational palette of Dagestani folklore in its own way.

The next stage layer of epic poetry of the peoples of Dagestan - the heroic-historical and historical songs - got a strong development, but with the Dagestani specificity: the peoples living in the southern region and plot epic songs are poorly developed (Lezgins, Tabasarams, small people). As you move to the north an epic plot gradually increases (Dargins), in the central and the northern parts of Dagestan (Kumyks, Avars, Laks) heroic-historical and historical songs are developed greatly, i.e. the Dagestan's regional specificity with its diversity in specific ethnic components before us. As in the legends, basically the joint participation of the peoples of Dagestan in the events (the defense of the homeland from foreigners, social struggle) conditioned the thematic closeness of the works.

A ballad is at the turn of historical song and lyrics genre [Abakarova F.O., Alieva F.A., 1999, pp. 90-98; Adzhiev A.M., 2005, pp. 59-69; SPFND, V. 5, 2015; Dalgat U.B., 1962, pp. 109-127; Kurbanov M.M., 1996, pp. 52-88; Traditional folklore of the peoples of Dagestan, 1991, pp. 96-123; Khalidova M.R., 2004, pp. 217-236; Khalilov Kh.M., 2004b, pp. 113-129]. It is interesting that this genre specificity (lyric-epic genre) in the ethnic plan as a whole is consistent with the peculiarity of epic and lyrical poetry development among different peoples of Dagestan. Thus, among the peoples of Southern Dagestan, which, as was noted above, the song story is poorly developed. There are no ballads here in the classical sense of the genre. The ballad songs with the prevalence of lyricism (lamentations, love songs, quatrains - maniar maily, bend, etc.) were developed here strongly. Among Dargins, whose folklore received a strong development of the lyrics, but as compared with other peoples of Dagestan living north traditionally, the heroic and the epic song were less developed. Ballad developed greatly and naturally, and the plots of heroic and historical songs common to several peoples of Dagestan became "ballad like": Avar song "Hoichbar" by origin [SPFND, V. 5, 2015, pp. 255-258] among the Avars, Lak "Batar Khuchulov" [SPFND, Vol. 5, 2015, pp. 258-265], "Illy about Khushpar, the son of Backhadur" among Chechens [SPFND, Vol. 5, 2015, pp. 489-494] exist in the genre of heroic and historical song "Khochbar the Bogatyr" among the Dargins [SPFND, Vol. 5, 2015, pp. 265-268] it became a ballad; the work about Eldarush (Inzhalup) among Kumyks belongs to the genre of heroic-historical songs, and it is "balladized" among Dargins. E. A "classical" ballad is well presented among the Avars and the Laks, including the Dargins in this tradition. These peoples have a peculiar "ballad community" (see the stories about Kamalul Bashir, a young man from Kumukh and a girl from Azayni, etc.). Heroic patriotic epic and lyrical genres (Cossack songs, etc.) are especially developed among Kumyks, and a late type of analogous songs that can be defined as "ballad songs" is presented here. Thus, the system character of both inter-genre and interethnic development of the common Dagestan folklore is especially clear in the genre of ballads. It is important to note that some songs of the peoples of Dagestan, which now belong to the ballad genre, have very ancient ritual-mythological origins and are genetically related to the folklore of many Caucasian peoples (Abkhazians, Adygs, Vainakhs, Georgians, Karachay-Balkarians, Ossetians) in this respect [Adzhiev A.M., 2010, pp. 4-22].

In the lyrical genres of oral-poetic creativity of the peoples of Dagestan, the interethn and ethnospccific features are not subject to sufficiently pronounced regularities at first glance, they look like chaotically "scattered" in a large array of folklore. Indeed, the lyric poetry, as an area of artistic creativity, turned, first of all, to almost unlimitedly diverse and subtle inner world of a man, is difficult to "structure" and then to systematize these structures. However, of course, this does not mean that the lyrics do not obey any typological laws of evolution, in particular, the natural manifestation of genre and ethnic processes in it.

In the stadiially archaic ritual poetry we observe the origins of these processes. In calendar-ritual poetry, the national-specific features are more evident among small peoples (Bezhhtints, Tsuntsins, Kubachins, etc.), as well as in the details of the ceremonies, in their names (for example, a spring holiday), however, the time of
performance, the main features, the participants of festivities are common in general among all the peoples of Dagestan, and are often interrelated (seeing off the winter, meeting the spring, the first furrow laying, the summoning of rain or sun, harvesting, etc.).

In general, the same can be said about family-ritual poetry, divided into wedding and funeral poetry.

With all the typological proximity of this area of folk art among many peoples of the world, Dagestan is a unity in diversity in ritual poetry as a whole, often entering the common Caucasian zonal community.

Non-ceremonial lyrics, presenting the new stage of lyrics after the ritual poetry, interethic in relation to unity and diversity, largely continues its traditions. However, it is much more difficult to draw a fairly clear line between genres and mainly national traditions, although in some cases it is possible to single out the predominant development of some genre varieties among particular peoples, although they also create somewhat limited interethic rapprochements (among Lezgins, Azerbajjanis, Tabasars, Kumyks - the quatrains of bayaty, bend, many, mali, saryn, Cossack songs among Nogais and Kumyks, etc.).

The song lyrics of the Russian population in Dagestan preserve the common Russian traditions, but it is interesting that in this ethno-stable field of folk art, the Caucasian elements - choruses, themes, vocabulary, etc. are included [Adzhiev A. M., 2010, pp. 83-98, pp. 260-261; Russian song in Dagestan, 1975].

In connection with a particularly well-developed typology of the fairytale epic (the fairy tales about animals, fairy tales, everyday fairy tales), it is difficult to single out the texts created by this or that specific people in these genres, especially since the regional typology is also manifested in Dagestan, and the bilingualism, three or more languages traditional for this region contributes to the interethic migration of subjects. However, this does not mean any kind of "faceless" Dagestan community of fairy tales: ethnospecifics manifests itself naturally in the peculiarities of languages, in phraseological units, stable phrases, etc., but typologically common, and often very ethnic-scientific fairy-tale formulas (initial, transitional, finite ones, etc.), motives, plot interpretations, etc. are of a special interest.

The features of ethnic origin noted above, with certain adjustments to genre specificities in general, can also be attributed to parables, oral stories and anecdotes.

As for proverbs and sayings, here, with the whole of the general Daghestanian predominant community (there are common or very close paremia, even among 9-10 peoples), the "island" interethic intimacy can be traced a little, it is Turkic and South Dagestani one [Adzhiev A.M., 2010, pp. 99-105]. To a certain extent this can also be attributed to the genre of riddles.

Further study of general Dagestani and ethnospecific manifestation aspect can also be traced in such genres and genre varieties as children's folklore, labor songs, magic folklore, folk theater, musical folklore, ashug creativity, modern folklore, and folk-literary interrelations.

DISCUSSION
It looks like that the folklore heritage of our time becomes a thing of the past, but the increased interest of different peoples to their ethnic-cultural origins, to their ethnic identity, has actualized its role, especially for small peoples. "The ambivalent role will play an important role in the fate of folklore, perhaps, of the entire ethnic culture of the 21st century evidently: on the one hand, new, practically limitless possibilities for folklore record appeared in all its diversity, in the syncretic unity of verbal, musical, choreographic and its other components, its multiple reproduction and broadcasting on a global scale (internet, television, etc.), on the other hand, these same opportunities often lead to the artificial unification and the "standardization" of folkloric phenomena. This globalization is fraught with the danger of ethnospecific element leveling in art, the transformation of the things especially valuable to the culture of humanity into something faceless. In this situation, it is difficult to preserve "a face" primarily to small nations [SPFND, V. 1, 2011, p. 47].

Folklorists must take into account all this and to be guided by the demands of time in their further scientific activity. The ways of traditional oral and poetic creativity preservation and development, while avoiding artificial "internationalizations" and incompetent "reconstructions", should be the subject of a special wide discussion.

CONCLUSIONS
Thus, the article shows the nationally specific and national in the folklore of the peoples of Dagestan, their systemic interconnection, historical evolution, which are of great importance both in the scientific comprehension of the Dagestani unique material specifically, so maybe for the elaboration or refining and the correction of some theoretical provisions of folklore.

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