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MORAL AND ETHICAL ISSUES IN THE WORKS OF MUSA
AKHMADOV

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Abstract

The paper deals with the moral and ethical issues in the works of Musa Akhmadov. The morality and traditions of the Chechen people are considered based on different genres of the writer. The paper also examines the psychological and social conflicts in the authors drama, which reflect the deep knowledge of relationships between man and the outside world, and society and man, which reveal strength and significance of the national Chechen character, and a special world created by traditional ethno-mental traits. Chechen drama is quite diverse in topics and genres and therefore reveals the essential grounds for the heroes actions. In his works, Musa Akhmadov seeks to show the life of people in different historical epochs. The problems of life, bringing closer or holding away from the truth, intertwine in a farcical tangle of events that gives rise to living images of heroes. The talent of Musa Akhmadov enables solution of one of the main problems of modern drama – the creation of an actual image of the hero. His works address the main problems of being – the author touches upon the issues of good and evil, life and death, eternity and moment, and love and hate. In his works, Musa Akhmadov shows his own understanding of the laws of the universe through, first of all, the power of the word, which sounds in all its semantic diversity and makes the heroes recognizable, portraying a particular time period of the peoples life.

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1. Introduction

The literature of the twentieth century focuses on enrichment and deepening of the value aspects of life understanding in its diversity and dynamics, mastering the social and moral experience of modern times in the light of the humanistic heritage of universal human culture.

At each stage of the development of human society, ideals served to develop the persons conscious principles of behavior and attitude towards man, society, and the state. A worldview does not simply exist without ideals or something of this kind. The problem of the formation of a moral ideal has no unambiguous solution. Indeed, at every stage of human history, ideals served to develop the persons conscious principles of behavior in relation to other people and the whole society. They form the worldview of a certain society depending on the political, economic and other direction of the development of the state and society.

2. Problem Statement

A comprehensive study of the prose of M. Akhmadov in terms of its genres has not been carried out and therefore is relevant.

3. Research Questions

The subject of the study is the moral and ethical issues in the works of Akhmadov (2006).

The paper also discusses:

- the specificity of prose and lyric genres in the works of M. Akhmadov;
- specific features of prose.

4. Purpose of the Study

The purpose of the study is to analyze the moral and ethical issues in the works of Akhmadov (2006).

5. Research Methods

The study employs the following methods: historical and literary, typological, philosophical and cultural.

6. Findings

The modern novel that embodies the problems of personality and national existence represents spiritual culture in terms of its humanistic enrichment.

In the works of Chechen writers of the last decade, admiration for the ornament of national life and ethnography has been reduced, and the writers have focused on the universal in national. This contributes to the formation of a new type of reader who is devoted to the literature of his people and at the same time

considers the world literature to be native. Images inspired by the nature of the Caucasus, native land, its mountains and gorges, high towers, clean and ringing springs often come to life in the verses of Chechen poets. However, mountains and towers do not overshadow the poets great world, on the contrary, he sees a vast expanse more clearly from the high peaks. While preserving their national traditions, the poets managed to rise to the level of universal human aesthetic and moral ideas, reached the forefront of contemporary artistic thought.

These verses are imbued with the worldview of a modern highlander and define his view of life.

In today's Chechen literature, relationships with national reality are becoming less obvious, deep, and philosophical. Types of relationships are changing. Literature no longer needs discounts (Inderbaev, 2007).

M. Akhmadov is one of the most prominent writers of the 20th–21st centuries. This is obvious for those who are familiar with his works. The versatility of his creative potential can be observed in each of his new works: be it a novel, a story, a drama or a poem. All the works of M. Akhmadov are full of moral and philosophical conclusions. No doubt, the theme of the writer's work is wide: historical events related to the motherland, friendship, love, devotion, courage, and faithfulness. He conveys all these and other feelings to the reader through the customs and traditions of the Chechen people. M. Akhmadov managed to convey the ethnic flavour and the national mentality in his works. Being a talented writer, he was able to convey the positive and negative qualities of his people.

Musa Akhmadov began to write during his school years. He participated in the republican competitions for young writers named after Said Baduev, which in the 70s of the twentieth century were annually held in Chechnya on the initiative of M. Daduev, the head of the department of the Chechen-Ingush regional committee of the Komsomol, and the editorial board of the Grozny television studio headed by me. At one of the competitions, M. Akhmadov became one of the prize-winners with his poem *Sai* (Deer): the jury admired the idea and the problem raised in it. I do not remember what place he took, maybe the third one, but the main thing is the stimulus, encouragement and call for more active work in literature.

The young author took advantage of this. Since that time, poems and stories by M. Akhmadov have been regularly published in the Shatoi regional newspaper *Leninets*, the republican newspaper *Leninsky Put*, the almanac *Orga* and in other publications of Checheno-Ingushetia. There was one more thing that stimulated his creativity and raised his writing skills: he had a wise mentor, a talented poet, prose writer and journalist, a man who was sick of the fate of Chechen literature – Shima Okuev, who came from the same parts.

A great number of his works have been translated into Russian and published in Moscow and Grozny (Kusaev, 2011).

The creative path of Musa Akhmadov shows that almost every new work of the writer became a new achievement for him. He tried himself in all kinds and genres of fiction. He is the most brilliant bearer of the typological properties of the Promethean aesthetics. Akhmadov wrote three novels, dozens of stories, dramatic works, essays, literary critical articles, verses and poems. Being in constant search for something new, he seems to be afraid of himself. His works may be more or less successful, but they are usually not similar. This applies to the novel *And the river was passing into night*, which is indisputable

novelty. At the same time, there is something that unites all the works of M. Akhmadov. This is obvious for those who are familiar with his works. A. Akhmadov, in my opinion, differs from other writers in his pronounced ideological certainty. From the very beginning of his creative work, that is from the late 70s to the 90s, Akhmadov (2006) created his own system of ideas, the core component of which was Muslim views of the world and national and moral values. This system of the writer, who suffered privations and hardships of the war and is constantly in a state of ideological and artistic search, eventually took shape in a very specific, if not a strict concept. In these terms, Akhmadov differs from all Chechen writers – he is the brightest conceptualist, in the direct sense of the word, and not in the sense of art (as cited in Tsuruev, 2005).

A poet is born in the depths of his people, absorbs experience, contains both the past and the present, feelings and passion of many people. The folk environment and experience are the ground for the seeds of poetry to grow. Thus, being a national poet in terms of his worldview, M. Akhmadov is at the same time universal and rises to global thinking. Man in the world and the whole world in man – this is one of the main themes of the poetry of this prominent and original artist of the word.

Poetry is a story about time and about yourself, because a poet, no matter what theme he touches, talks about his own relationship with time. Poetry is a moral test of a person, a mirror of his soul, feelings, and thoughts. The thought of how to live for oneself and the thought of how to live for people are inseparable. That is the reason why true poetry receives a wide public resonance.

The poetry of Akhmadov (2006) is fresh and gentle, it excites imagination, evokes deep thoughts, makes feel the beauty of the earth and native word. In his poems, the whole motley, harmonious world of movement breathes and enjoys life!

It is difficult to say where his talent is more prominent – in prose or in poems, most of which are excellent both in their brilliant, very special style, and in the originality of their mood. It seems to me that in his poems he is even more original than in prose. His poems are original, musical and completely special in mood, resembling of the rhythm of folk songs and showing the strength of passion, stifled and powerful, tormenting the singer, for whom his song is a cry of anguish and passion that does not find satisfaction. Sometimes Akhmadov writes tender songs that reveal his secret that this heart is open not only for anger (Lorsanukaev, 2016).

The dramatic changes that have taken place in the works of M. Akhmadov in recent decades were dictated by life itself, by the very course of historical reality, which determined the direction of his life and literary path. This path was difficult and full of numerous sharp contradictions, but in the end it was direct and rigid.

Having reached creative maturity, having mastered his finest skills, the poet is aware of the truth and the value of art through vital reliability and truthfulness, understanding of everything really important and decisive that is happening in life. The epoch can forgive artists for all sins except for the only one – betrayal of the spirit of the times. To comprehend the spirit of the times, to be unfailingly faithful to it – this is the power of an artist, poet, writer, as M. Akhmadov writes (as cited in Lorsanukaev, 2016).

At Dawn, when the stars become dim is the first novel by Akhmadov (2006). The main character of the novel is Zara, who engages the readers attention and evokes compassion, since she was forced to marry due to the complicated relationships between the clans of zhokki and chimi. No doubt, this is not

the girls fault. Her life in the husbands house was poisoned by the husbands mother. The trials and tribulations complicates the life of the girl. Thoughts about a happy life, love, and joy vanished forever ...

The plot of the novel reveals the main problems: conflict situations, the search for lost harmony, and trials of life. The author clearly conveys a picture of the life of three generations of Zaras family through the reflections about the morality and high human dignity of distant ancestors. Comparing representatives of the past and the present, the writer involuntarily poses the question – What awaits us in the future? What will the youth be like? Will moral values be preserved? ..

Let us analyze a short story *Do not destroy the anthill*.

In this story, Akhmadov (2006) emphasizes that each person should have his own roots and past.

People who do not have their own roots cannot be morally clean and decent ... And can we expect anything good from such people. Akhmadovs reader faces these thoughts and questions after reading one of his short stories *Do not destroy the anthill*.

The main characters of the story are Zukhaira and his son Kerim, Zhokharbek and his two sons.

Two eternal themes: good and evil... The bearers of good in the story are Zukhaira and his son Kerim, whereas Zhokharbek and his sons are representatives of evil.

Before the appearance of Zhokharbek and his sons in the aul, people led a peaceful and calm life. These three people came to Zukhairas house when a detachment of Red Army passed by their village. Zhokharbek told Zukhaira his tragic story: hiding from the blood enemies, he wandered with his sons in Chechnya. Everything bad and negative that can be in the images of men, the author conveys to the reader through the images of these three heroes – Zhokharbek and his two sons.

They turned out to be ungrateful people with no ethics and morality...

Without any hesitation, Zhokharbek and his sons did meanness to the inhabitants of the aul who sheltered them, captured plots of land that belonged to people by inheritance, and commanded in the aul.

Of course, the story has a secondary storyline related to the life of a young man named Askhab, who wants to set up a Komsomol organization in the village to do good deeds and improve the living conditions of fellow villagers...

But all this remains dreams ...

M. Akhmadov in his short story emphasizes that people without clan and tribe are dangerous to society. The arrival of three negative heroes in the aul caused obvious negative changes: clouds hung, endless rains fell.

This short story is based on high morality, both in positive and negative images.

At the end of the story, after all the troubles and deaths, the author creates a more or less lively picture...

The author leaves some questions without answers: why did Zhokharbek and his sons lag behind the detachment of Red Army with whom they went to the mountains? Why did they return to Zukhairas house, which they left after one night? And why did Zukhaira tell his son to bring them back? The title *Do not destroy the anthill* also raises the question – what is the relationship between the described life and the way of life of the mountain peoples, but at the end of the story we understand what the author wants to say: the highest category of human morality is to do no harm even to the ant...

The grandfather of little Askhab speaks to him as if he is an adult setting off on a long journey ...

Indeed, what a deep meaning is embedded in these simple words, Do not destroy the anthill ...

Do not do any evil on earth, do not even touch the anthill. Do you hear me: do not destroy the anthill! The people say: if during the mowing, even by accident, you hit the anthill with a scythe and destroy it, there will be rain, the grasses will rot, hunger will come, trouble will come... Do you remember everything, grandfathers wolf? (Akhmadov, 2006, p. 35).

7. Conclusion

The works of Akhmadov address mainly the issues of religious, moral and ethical values. The main thing for him is compassion for man and for everything human. He always declares for the truth and holds to this view in all his works.

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