

## SCTMG 2020

### International Scientific Conference «Social and Cultural Transformations in the Context of Modern Globalism»

## MORAL-ETHICAL STUDIES OF WRITERS IN MODERN CHECHEN LITERATURE

Selmurzaeva Khedi Ramzanovna (a), Ismailova Makka Vakhaevna (b),  
Shamtsuev Magomed-Emi Khuseinovich (b), Dauletukaeva Kamila Dundovna (b),  
Khazbikarova Maret Imranovna (c)\*

\*Corresponding author

(a) Chechen State University, 32, Sheripova St., Grozny, Russia, solnuhkoo@mail.ru

(b) Chechen State Pedagogical University, 33, Kievskaya St., Grozny, Russia, chechgpi@mail.ru

(c) Kh. Ibragimov Complex Institute of the Russian Academy of Sciences, 21a, Staropromyslovskoe highway,  
Grozny, 364051, Russia, margaretta72@mail.ru

### *Abstract*

This article analyzes the issues of moral and ethical issues of modern Chechen literature, questions of history and the treatment of writers to various events of the time. This study emphasizes that the relationship between the fictional art world and the presence of the author plays an important role in the flash fiction of Chechen writers. The problem of personality split, deformation of moral guidelines of society is considered on the example of the work of Abuzar Aydamirov, Musa Akhmadov, Musa Beksultanov, Islam Elsanov, Kant Ibragimov, Mashar Aydamirova. Their works have high morality and self-expression, and also convey the flavor of the national traditions of the Chechen people. The article compares the work of prose writers of the older and younger generations. This study emphasizes the individuality of each author, evaluates their work from universal positions. Analyzing the works of the authors above, we try to find answers to the most stated issues.

2357-1330 © 2020 Published by European Publisher.

**Keywords:** Personality, morality, society, history, people, author.



## 1. Introduction

The experience of the best prose masters of the past and the present suggests that in prose works, unlike a drama constructed as a dialogue, author's comment and author's characteristics are allowed, but not as extensive as they were in 19th century literature, and in no way in case they should not replace the real life of the characters themselves. In modern Chechen minor prose, characters manifest themselves more in the second form of human behavior, that is, through experiences in connection with certain phenomena of reality. Therefore, the ratio of the fictional art world to the author's presence in the story is of great importance. The predominance of the latter in the story indicates the low artistry of the work, the attitude of the story or story not to the category of "non fiction", but to belle lettres. To historically accurately reflect the life of a contemporary in a work of art, it is necessary to psychologically accurately convey the details of the character's inner life through his internal monologues, thoughts, dialogues, and psychologically motivated actions. Unlike modernism, realism presupposes accurate temporal and spatial fixation of what is happening (Esambaeva, 2010).

The most popular works of authors in modern Chechen prose are: Aidamirov (2003), Akhmadov (2002), Beksultanov (1988), Elsanov (1986). Their works have high morality and self-expression, which is important for conveying to the reader their thoughts through the images of their heroes. They are permeated by internationalism and high morality, freedom of speech. Many works written by these authors are devoted to the tragic events of the twentieth century, of course, the problem of moral expression of personality in them is in the first place.

At the same time, in the most vivid and vibrant colors they convey the flavor of the national traditions of the Chechen people, and not without accompaniment of folklore, humor and satire.

## 2. Problem Statement

Abuzar Aydamirov was the first to see the problem of a split personality, deformation of the moral guidelines of society, the need for arch-complicated efforts to collect bit by bit all that valuable that had vanished from the national consciousness during the years of his deportation. He was a lone seer who sounded the alarm about the loss of many moral commandments by Chechen society. This is the first distinguishing feature of the writer, which rightfully makes him outstanding. He devoted ten years of his creative life to this problem, and during this time he wrote and published five collections of short stories and short stories, not to mention dozens of journalistic articles in which the writer speaks with a pain in his heart of an intense decline in morals in society.

His last commandment in this regard was the book *Our Morals*, published shortly before his death (Aidamirov, 2003).

The heroes of the early works of Aydamirova – his young contemporaries of those years – are university students, teachers, field workers. But wherever these heroes are, no matter what work they perform, they can appreciate honesty, integrity, loyalty to a dog, his ideological conviction in a person. The writer painted the images of these people to show and overcome the contradictions that have developed in the moral guidelines of a society that has recently returned from exile.

Aidamirov worked for decades in a rural school and, being in the thick of the rural population, saw deep moral changes and contradictions in the formation of the spiritual world among the people.

Without exaggeration, we can say that the state of the moral guidelines of Chechen society forty years ago is thoroughly presented by the works of the first stage of Aydamirova's work. Is this not evidence of his remarkable talent? (Turkaev, 2007)

Writers, of course, care about the history of the people, but above all those events and circumstances that shaped the current moral and political climate.

Young people boldly turn to the dramatic pages of the past, in which they find moral and spiritual values, which were a support for the people during the years of the personality cult and stagnant time. Young people are not active enough in the development of social problems. The wave of revitalization of social life, raised by perestroika, too slowly enters into the circle of their understanding, the signs of which are observed here and there in the autonomous republic.

In the best works of young people at a good professional level, the inner world of a contemporary, as a rule, of the author's peer, is studied. We can say that such young writers as Musa Akhmadov (2002), Musa Beksultanov (1988), Islam Elsanov (1986), Umar Saiev (2010) have completely mastered the skill of psychological analysis. The reason for this lies in the good knowledge of Russian and foreign classics in the professional study of contemporary literature of the peoples of our country.

Young people are not faced with the problems of style, composition of the genre with the acuteness with which they stood before their predecessors. Most of the poems and prose of the young are free from declarative, slogan, didactic, ethnographic and other features of the fifties – early sixties. And modern young authors can rely on their experience, which should explain the intensity in the maturation of their work. In the works of young people there is a desire to overcome the shortcomings of local writers of stagnant times, the fear of local “color”, ethnic leveling, when instead of the “Chechen” or “Ingush” highlanders appeared in the works.

Common to young authors is also clearly visible in their writing tracing paper, as a rule, from the Russian language. This phenomenon cannot be estimated unambiguously. For a talented author, it can contribute to the enrichment of the vocabulary and syntax of the native language, and for a mediocre one, to clog it. Rather, it will consider tracing as a phenomenon of a certain period of creative growth.

Given the undoubted commonality of a number of features, each of the young poets and prose writers has his own distinct voice, manner, intonation, addiction to certain problems of social life and the totality of his poetic means and forms of disclosing its content. The dissimilarity of their creative personality, the originality of their artistic vision and are of interest to young authors for the reader.

Akhmadov Musa Magomedovich (2002), like most of his colleagues in the pen, having begun his career with short stories and poems, has decided to this day as a prose writer. It is in this kind of art of speech that he achieved the greatest success. His works are regularly published on the pages of the almanac "Argun".

The problem of national and general art today is not purely theoretical. Analyzing these works, we look for answers to the most important questions: in what state is our literature, where does it lead, what is its view of world things, what are its life roots and national character.

### **3. Research Questions**

The formation of a national identity in literature and art takes place over a long period. It exists and is socially formed within the framework of the traditions of a particular national culture (Dovletkireeva, 2010).

The nature and character of the national is influenced and influenced by various factors: social, psychological and others. The national peculiar is not given once and for all. It is constantly undergoing changes, takes on new shades. Many explain the features of the historical path of literature by its national specificity. The folk epos, folklore tales and stories of each culture are the primary elements, the original bearers of its national identity.

The new humanistic thinking, which became possible after the collapse of the Soviet totalitarian state and the rejection of communist ideology by society, gives priority to man, universal values, brings us back to the idea of genuine, not declarative humanism. A man of our time has the opportunity to become aware of himself in connection with the totality of all social relations, which can briefly be defined as “the human world”.

### **4. Purpose of the Study**

The purpose of this scientific article is to show the picture of the work of modern representatives of Chechen prose.

The current task of Chechen literature is to destroy decades-old stereotypes and re-read individual authors – Baduev (1989), Oshaev (1988), Gadaev (2005), Mamakaev (2008), evaluating their work not from narrowly class, but from universal positions (Inderbaev, 2007).

The diverse subjects of the works of Akhmadov (2002) of this period, their problems are different. One of the leading themes of his works is the theme of his native land. It is no coincidence that he again and again turns to the "empty house", "empty villages". And next to them is the dream of a “beautiful village”, of a happy life. Heroes of Akhmadov are young and old people who are looking for their own path in life. They make mistakes, they are mistaken. Among them are those who have lost faith in the "garden of youth and dreams." However, the sympathies of the author and the narrator are on the side of those who, in the most unfavorable living conditions, have not stumbled on the age-old traditions of working people, managed to remain a man of high morality (Baudi from the story “And Do not Destroy the Anthill”). The young author seeks a deep, comprehensive depiction of the character of his heroes. Given the relative modesty of the external eventual principle, his works scrupulously and comprehensively analyze the inner world of the characters. This goal is successfully promoted by a technique that can conditionally be called a "stream of consciousness." Reception is not new in the literature (Russian and world). The difficulties of psychological analysis are the strict need to motivate the character’s spiritual appearance, his thoughts and feelings in full accordance with his psychology, due to the historical environment and living conditions in which the character’s inner world was formed (Gaitukaev, 2017).

At the end of the 90s, the name of Kant Ibragimov suddenly and quickly burst into Chechen literature. It firmly took its place in the galaxy of the best writers of the republic. By definition of the

famous Chechen journalist, candidate of philosophical sciences Mansur Magomadov, Kant Ibragimov is a unique writer. His path to literature was not easy. He prepared himself for the fate of writing gradually, thinking a lot, arguing with himself, doubting and not daring to take this important step. To the Chechen readers, who were then living under conditions of war, the term “war” was already familiar not in films, but in life.

All the novels of K. Ibragimov are not only biographies of heroes, real and fictional historical characters. It is also a vivid, multifaceted literary and artistic reflection of the complex, tragic life of the Chechen people and the history of our entire country. They show the difficult historical stages of the formation and development of Chechen society, heroic personalities, individual destinies and entire events of the political, socio-economic, cultural, philosophical, psychological, spiritual and moral order. Whatever layer of Chechen activity we take, we will certainly find its reflection in the writer's work. And one more feature of the property of creativity of Kant Ibragimov. He does not intrusively teach anyone, without a touch of didactic tone.

## **5. Research Methods**

It would be unfair not to mention in the galaxy of new names of Chechen writers the name Mashar Aydamirova, whose works occupy their niche in modern Chechen prose. Her work is permeated with deep human morality and aesthetics. And it is very significant that her works are dedicated to the military theme. In her stories, the events taking place in Chechnya are taken from the life of the people as episodes, their essence is denunciation of the bloody face of the war from any direction.

Also, worth mentioning are a few names of writers who write on military subjects. Cycles of verses about the war of Lecha Abdullaev (2002), Sherip Tsuruev (1992), Umar Saiev (2010) are also known. This list can be continued. However, the themes of love, patriotism, internationalism dominate the work of our contemporary poets and writers, and the theme of morality has become the main one. And this is no coincidence: moral issues have become fundamental, relevant in our difficult time.

Any war awakens and in all guises exposes both the highest and the lowest in man. After all, evil begets only evil: the death of one entails the death of another person, people become hardened. The writer is flesh from the flesh of his people and reflects the mood, dreams, pain of people in his works.

The most striking example of this is the work of the recognized master of the story Musa Beksultanov, yes, he has several stories of painful events in the republic. But the main theme of his works is also morality. In recent years, he has shown exceptional fruitfulness, which, of course, delights fans of his talent. So, today's heroes of Beksultanov are fighters for purity of morals, heralds of the world, calling for the fight against evil in all its manifestations. This does not mean that the writer is moving away from reality, he just tells us how we came to today's reality. The loss by people of centuries-old moral principles can lead people to sad events, this is what Musa Beksultanov emphasizes in his works (Burchaev, 2005).

## **6. Findings**

For a deeper analysis, regarding the questions of our article, we will analyze the story of contemporary writer Musa Akhmadov (2006) “Do not destroy the anthill”. In the truest sense of the word,

this is a work about the highest morality of human consciousness. It would seem that it can be special in such a small, with a very simple title work.

In fact, it is very informative and instructive, in its morality and immorality are represented in the most vivid colors of artistic skill. A little story told by grandfather to his grandson about his past life, about those villagers and friends who were very dear to him, carries the whole flavor of the national traditions and customs of the Chechen people. Despite the fact that the child is very small, he talks to him as an adult, placing great hopes on him in the future. In the pictures of the text we clearly understand all this, especially when he finishes his story with such words:

I really want, Askhab, that you grow up looking like my friend – a good person. Do not look at your father, let him live in this dusty city, in which he has already acquired a bald spot, let him delve into his pieces of paper. And you have to live here. After all, not everything has come true from what your namesake dreamed of, a friend of your grandfather. You must complete his work. You will pave a stone road to our aul, and people will no longer leave us. And if you suddenly meet a man from the Khuchanchulgov on your way, drive him away – you will not get any good from him! And do not do any evil on earth, do not even touch the anthill. You hear me: do not destroy the anthill! The people say: if on a mowing, let it accidentally hit the scythe and destroy the anthill – it will rain, rot the grass, come hunger, trouble ... Do you remember everything well, grandfather's wolf? (Akhmadov, 2006, p. 57)

## 7. Conclusion

Even the smallest work will not affect the reader's consciousness if it does not have moral and ethical issues and moral and psychological aspects. In modern Chechen literature, there are enough writers and poets who write on a hot topic and, of course, describing the events of recent decades, hardly anyone can, even documenting real events, not affect morality. The lack of high values of human consciousness makes any work too banal and uninteresting for the reader.

And today, a contemporary writer does not stand in one place. He is always in search of new trends of the modern hero. Questions are psychologically accompanied simultaneously with high morality, culture and traditions as described in their works: Abuzar Aidamirov (2003), Musa Akhmadov (2002), Musa Beksultanov (1988), Buvaisar Shamsutdinov (2006), Kanta Ibragimov (2011), Islam Elsanov (1986).

## References

- Abdullaev, L. (2002). *About dreams, my dreams*. Nazran: Ingushetia Publ. House.
- Aidamirov, A. A. (2003). *Our manners*. Grozny: Book publ. house.
- Akhmadov, M. (2002). *Chechen traditional culture and ethics of Grozny*. St. Petersburg: Seda.
- Akhmadov, M. (2006). *Chechen Tale Vainakh Magazine Library*. Terrible: Vainakh publ. house.
- Baduev, S. S. (1989). *Stories and Tales*. Grozny: Chechen-Ingush Book Publ. House.
- Beksultanov, M. E. (1988). *And tomorrow, like yesterday. Stories, novel*. Grozny: Chechen-Ingush book publ. house.
- Burchaev, H. (2005). The hero of modern Chechen literature – who is he? *Think*, 3, 7.
- Dovletkireeva, L. M. (2010). *Some genre-aesthetic features of modern Chechen prose about the Vainy war*, 9, 78–82.

- Elsanov, I. (1986). *On the Sunset. Stories*. Grozny: Chechen-Ingush Book Publ. House.
- Esambaeva, R. (2010). The problem of artistry in the modern Chechen small narrative form. *Vainakh magazine*, 72.
- Gadaev, M. (2005). *Red rock. Poems, poems, prose*. Grozny: Chechen literary library.
- Gaitukaev, K. B. (2017). *From the truth of life to the truth of an artistic word*. Nalchik: LLC "Tetragrad".
- Ibragimov, K. (2011). *Aurora. Roman the Terrible*. Grozny worker.
- Inderbaev, G. V. (2007). *Reflection of time. Collection of literary and critical articles*. Grozny: State Unitary Enterprise "Book Publ. House".
- Mamakaev, A. (2008). *In the mountains of Chechnya. Favorites. Poems*. Grozny: Grozny worker.
- Oshaev, H. (1988). *Flaming years*. Grozny: Chechen-Ingush Book Publ. House.
- Saiev, U. (2010). *Open my soul, Chechnya*. Collection of poems. Grozny: Grozny worker.
- Shamsutdinov, B. S. (2006). *Come back instead of me*. A collection of poems. Grozny: LLC Globus.
- Tsuruev, S. (1992). *Believe my Fatherland ...* Collection of poems. Grozny: the library of the magazine "Orga".
- Turkaev, H. V. (2007). Unquenchable thirst. *The creative heritage of Abuzar Aydamirova and our national consciousness* (pp. 184–196). Moscow: Young Guard.