

M.-S. Gadaev. Moral and ethical side of creativity

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Abstract . This article discusses issues of the history of Chechen literature. Using the example of the creativity of M.S. Gadaev conducted a small analysis of poetic works. An analysis of morality and philosophy in the works of this author is carried out. Issues of the author's creative and life path are also covered, and small excerpts from the author's works are also given.

1 Introduction

Gradually, on the basis of folklore traditions, literary forms took shape in the form of fairy tales, songs, and folk traditions. Everything happened in parallel with the formation and development of the language itself.

Ancient forms of literature were the area of poetic creativity, which gave a powerful impetus to the development of literature [1].

Music, painting and, of course, literature bring us closer. And it's better when this acquaintance occurs in childhood. Once upon a time, in my parents' school curriculum, during literature lessons, they studied the works of writers from different Soviet republics. When I was in school in the 90s, this was no longer the case. But this is a step towards each other. Unfortunately, a whole generation of Russians has grown up with little understanding of the wealth of multinational literature. And objective economic difficulties are not the only reason contributing to this. Interest in such a unique phenomenon as literature in the Chechen language could be promoted not only by the publication of existing works, but also by familiarity with new translations, among which there are many interesting to the modern reader

In psychological prose, the stream of consciousness becomes one of the techniques by which writers dissect military reality. Musa Akhmadov's story "Spin in These Waves" [2] presents three periods: before, during and after the war. The temporary space of the story is placed in the consciousness of the hero. As events unfold, time compresses and speeds up. If the pre-war turmoil is described in more detail, then the war itself and the post-war period sweep before the reader like a carousel. To do this, M. Akhmadov moves from the traditional realistic narrative with its internal logic and motivation, first (the hero's pre-war life) to sarcasm (the pre-war situation), and then to the Proustian method of flow.

Chechen literature of the last two decades appears as a kind of confessional altar," exploring the causes of the recent military crisis, the war itself and its dire consequences. We see this in the works of famous prose writers: M. Akhmadov, M. Beksultanov-K. Ibragimova. E.

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Minkailov, and young authors: I. Gunaeva, I. Zakriev. E. Litaeva, S. Musaeva, M. Khasaeva, A. Shataeva.

In the original form of a prose poem, the reader is presented with the appeal “Hear me, my brother!” Bana Gaitukaeva [3].

Moreover, this poetic principle is present in many prose works of writers of different generations. The best way to mutual understanding of the peoples living in our country is to get to know the cultures of different peoples. Music, painting and, of course, literature bring us closer together. And it's better when this acquaintance occurs in childhood. Once upon a time, in my parents' school curriculum, during literature lessons, they studied the works of writers from different union republics. When I was at school in the 90s, this no longer existed. But this is a step towards each other. Unfortunately, a whole generation of Russians has grown up with little understanding of the wealth of multinational literature. And objective economic difficulties are not the only reason contributing to this. Interest in such a unique phenomenon as literature in the Chechen language could be promoted not only by the publication of existing works, but also by acquaintance with new transports, among which there are many interesting to the modern reader.

More than 60 years have passed since Gadaev addressed domestic philosophers with his thoughts and hypotheses, proposed his own version of the concept of a Unified Picture of the World, focused attention on the fundamental problems facing them, and expressed his concern about the weak development of the theoretical foundations of Soviet philosophy, which gave rise to criticism from Western bourgeois philosophy, waging an ideological struggle against the Soviet system. Reading the philosophical views of M.-S. Gadaeva. I had to remember the achievements that the Soviet philosophical school had and its advantages over Western theoretical and methodological views based on pragmatism, scientific, metaphysical concepts, and in general - on anti-dialectics. His statement that the theoretical backwardness of domestic philosophers and representatives of natural science is fertile ground for the country's ideological opponents, from my point of view, has not lost its scientific and theoretical relevance even in modern conditions, when domestic theoretical thought is in captivity of fashionable Western philosophical movements. This is all the more important because in the scientific achievements of the 20th and 21st centuries there is little philosophical understanding and dialectical analysis; comments on events and statistical data used by authoritative specialists predominate here [4].

2 Materials and methods

Literary creativity of M.-S. Gadaev, undoubtedly one of the peaks of the verbal culture of the Chechens of the 20th century, played a significant role in the formation and development of Chechen literature, and had a fruitful influence on the poet's contemporaries and younger writers. And this despite the fact that for many years, for obvious reasons, his works were not accessible to a wide range of readers. The poet's two books, published in the early 90s and in 2005 in relatively small editions, only partially filled this gap. Therefore, undoubtedly, the project carried out by the Academy of Sciences of the Chechen Republic to publish a two-volume edition of the creative heritage of M.-S. Gadaeva is changing the situation for the better, which, I hope, will have a beneficial effect in the creative searches of modern young Chechen writers [5].

The biography of the Gadaev family fits entirely into the history of Chechnya, which, in turn, since the 18th century has been directly connected with the history of the Russian Empire, the Soviet Union, and the Russian Federation. Gadaev was a great expert in the Chechen language and oral folk art. He also knew Arabic writing, which he studied in Gerzel-Aul, where the Gadaev family moved in the early 20s. He writes about this in his letter to a teacher from the village of Dattykh, while in prison. But I would especially like to dwell on one of M.-S.'s

letters. Gadaev to the poet Rashidov Shaid. In this letter from his conclusion, he shares his thoughts on the significance of the great Sheikh Kunta-Hadji, whom, as Gadaev notes, “neither zealous atheists nor their own murids” understood. Here he cites an excerpt from a poem dedicated to Kunta-Hadji, in which the meaning of one of the sheikh’s statements is stated in poetic form: “Don’t look at the sky, it doesn’t descend from the sky, don’t look at the ground, it doesn’t rise from the ground, from each other.” it comes out, it comes out to each other.” I think we are talking about goodness here. Gadaev calls Kunta-Hadji “the greatest (and only among our people) humanist thinker. He confesses his love for the sheikh, whom he considers to be his ustaz, whom he chose, not by taking his hand with his hand, but by taking his heart with his heart.”

3 Results and Discussion

Gadaev is the only poet of his era in Chechen literature, and in the literature of the peoples of Russia, it seems, there are few such examples, who wrote works of religious content during the dictatorship of militant atheism. These are nazma, poems dedicated to the prophet Muhammad and his ustaz Kunga-Haji. There are other verses that mention the name of Allah and are imbued with religious and mystical feelings and thoughts. Their meaning, briefly summarized, is as follows:

Stella has grown in like
I'm in the desert sand of Asia.
I look at the Tien Shan mountains,
but I see something else:
The image of the distant Fatherland rises
in an irrepressible fantasy
I look to the west in sadness,
but my heart aches and aches.
I descend to the hillside,
where I spent my childhood.
I look at my dear mountains -
I can't stop looking at it.
And knocks on me about something
bad heart
I see a fatherland,
Yazal Jalala.
When the sun is away
sit behind the hills,
Evening lead
it hits my heart,
I'm up in a whirlwind of thoughts
I rise like a bird
And I drop down at my father's house
Yazal Jalala.

Translation from Chechen
M.U. Taisumova

People must love each other, serve goodness, be patient, as they say today, tolerant. There is no alternative to this imperative in the spiritual and moral quest of M.-S. Gadaeva. In one poem, which later became a folk song, the poet says: When friends forget, the cover of the one

forgotten by God becomes heavy in the grave [5]. There is no doubt that M.-S. Gadaev was engaged in translation activities, precisely realizing not only the problematic nature, but also the importance of this direction for the development of Chechen literature, because his own works are full of both high style and deep philosophy.

Lamanan darta yu hyeg l arekh tiina,
 Sherachu arengah ohyakhina gush.
 Kogash tlekh lattash yu, tlemash glortiina,
 Latta degl duojadar ditza tsa lush.
 Marhash klel hyizash tso zama tekhnera,
 Turpalchu tlemashtsa hiedadesh xlo.
 Sirlach give shovdaneh, and bekhnera,
 Mokhaza berdasha billina guo.
 Amma ush genakh do xlintsa-m, and tsunna,
 Guonakhya yilbazan arenas yu.

Iazapo hyeshna moneyl dozhna lachunna ларшашка хяжна бларг ерна ма бу.

Zhimalla dagana gena mel ate Yits lo tkaa, hlntsa, and yits ma tsa lo. Sirla Yu. Tuohalo i yozhnaerig, Latta tlam glortaboy, ayba a lo.

Genakh du lamnash a, yalalats stigla. Hlntsalts give idna moneyl dash hilla do. Eshnachu tlemasha ayba tsa tigna Marhash klel hyizinarg yojna ma yu.

The authors of the modern Chechen and Ingush novel offer many moral and artistic solutions, testifying to the richness of the literary process, their attitude to the personality of a contemporary, and a person's comprehension of the fullness of his social, moral and moral relations, the connections of these relations with the past, present and future of society and everything the world of human existence [6].

Returning to the question of the motives for scientific activity of M.-S. Gadaev, I note that perhaps, while studying philosophy, he saw the harmonious tree of historical materialism. He saw how beautifully and strictly historical development fits into the scheme of historical materialism. Change of socio-economic formations, the law of unity and struggle of opposites, the transition of quantity into quality. Against this background, in his opinion, the manifestation of the laws of dialectical materialism in natural science looks pale [7].

4 Conclusion

The work of Magomed-Salah Gadaev is dedicated to the history of his people. Throughout his entire creative career, we see how the author boldly conveys the course of historical events. His poetry is like a call to everything good, creative and moral. Belief in the good and kind is the motto in the work of Magomed-Salah Gadaev.

Poetic lines by M.-S. Gadaev delight the reader with their sincerity, truthfulness and high human morality. The main criterion in his work is the theme of the fatherland and devotion to one's roots and one's people. It is precisely this theme that attracts M.-S. Gadaeva. He found strength in himself, despite all the difficulties that befell his life path, not every person could endure, but Magomed-Salah Gadaev was a strong man and survived, leaving a great legacy of a creative person.

We must pay tribute to the tireless energy of M.-S. Gadaev: he was a famous scientist and statesman, an active propagandist of his ideas, sending letters to the USSR Academy of Sciences and union republics. And, which was typical for that time, I received reports.

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