Spiritual and moral search and life philosophy in the work of Musa Akhmadov

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Abstract. This article discusses the issues of morality and philosophy of the modern Chechen writer Musa Akhmadov, using the example of several works, and provides an analysis on this topic. Philosophy and morality are the main direction of this writer. The chronology of the publication of the works of this writer is also covered. M. Akhmadov has long conveyed the flavor of the national mentality in his works. He is always with his people and, as a talented writer, it is not difficult for him to convey the positive and negative state of his people. All works of M. Akhmadov are full of moral and philosophical views.

1 Introduction

Of course, the themes of the writer’s work are broad: historical events related to the

“At every stage of the development of human society, ideas served to develop a person’s conscious principles of behavior in relation to other people, to the whole society. They form the worldview of a particular society depending on the political, economic and other direction of development of society and the state” [1].

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2 Materials and methods

“...connections with national reality are becoming more and more unobvious, deep, and philosophical. There is a change in communication types. Literature no longer needs discounts.” [2]

“If we carefully trace the creative path of Musa Akhmadov, we will find that almost every new work of the writer became a new achievement for him. He tried himself in all types and genres of fiction. He is the most striking bearer of the typological properties of “Promethean” fiction. This also applies to the novel “And the River Flowed into the Night,” the innovation of which is undeniable. But at the same time, there is something common that unites all the works of M. Akhmadov. This is not difficult to see for those who are familiar with the writer’s work. A. Akhmadov, in my opinion, differs from our writers also in his clearly expressed ideological certainty. One might say, from the very beginning of his creative activity, i.e. from the late 70s to the 90s, A. Akhmadov created his own system of ideas, the core component of which were Muslim ideas about the world and national and moral values. This system of the writer, who survived all the hardships and hardships of the war and was constantly in a state of ideological and artistic search, over time took shape into a very specific, if not strict, concept. In this sense, Akhmadov differs from all Chechen writers—he is the most brilliant conceptualist, in the literal sense of the word, and not in the sense of the flow of art.” [3]

“A poet is born in the depths of his people, absorbs their experience, contains both the past and the present, the feelings and passions of many people. The people’s environment, the experience of the people, is the nutritious soil from which the seeds of poetry grow. Thus, while remaining a deeply national poet in 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—one of the main themes of the poetry of this great and original artist of the word.

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

3 Results and Discussion

...the poems of Chechen poets, images inspired by the nature of the Caucasus, their native land, its mountains and gorges, high towers, clear and ringing springs come to life. However, mountains and towers no longer obscure the big world for the poet; on the contrary, from their high peaks he sees the vast expanses more clearly. Carefully preserving their national traditions, poets managed to rise to the level of universal human aesthetic and moral ideas and reached the forefront of artistic thought of our time. There is an evolution of poetic vision. The world has become more diverse and wider:

Before I knew only mountains and valleys,
Now there are a lot of roads behind us.
And for me, like a heart, indivisible
Gray Caucasus and Blue North.
(Kh. Satuev, “In the North”)
Siberia! Give me breadth
And the mountains will give you height!

R. Akhmatova, “Siberia”

The above lines are imbued with the worldview of a modern highlander and determine his position in life.

The poetry of Musa Akhmadov is fresh and reverent, it excites our imagination, evokes deep thoughts in us, and makes us feel the beauty of the earth and our native word. In Akhmadov’s poems, this whole motley, harmonious world of movement breathes and rejoices in life!

It is difficult to say where his talent is stronger—in prose or in poetry, most of which are excellent both in their brilliant, completely 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. Everything here is original, starting with the verse, musical and completely special in mood, reminiscent of the rhythm of folk songs, and in the strength of the passion, suppressed and powerful, tormenting the singer, for whom his song is a cry of torment and passion that cannot be quenched. But sometimes he pours out such tender songs that reveal the secret of M. Akhmadov, that this heart is open not only to anger. Here, for example, are the grandiose poems that poured out from his pen. “San dag choh bezamtsa tsabezam yina”, “Marja yal kha, masso zezag”, “Yo1e”, etc. isn’t it, what a lovely idyll?..

The dramatic changes that have occurred in the work of M. Akhmadov in recent decades were dictated by life itself, the very course of historical reality, which determined the direction of the poet’s life and literary path. This path was complex and difficult, full of many sharp contradictions, but ultimately straight and steady.

Having reached creative maturity, having fully mastered his subtle skill, the poet sees the truth, the value of art in its life—like authenticity and truthfulness, in its responsiveness to everything truly important and decisive that is happening in life at a given time. The century can forgive artists “all sins”, except for the only one—betrayal of the spirit of the times.”

Musa Akhmadov began writing during his school years. He immediately began to participate in the republican competitions for aspiring writers named after Said Baduev, which in the 70s of the twentieth century were held annually in Chechnya on the initiative of the head of the department of the Chechen-Ingush regional committee of the Komsomol M. Daduev and the editors of the artistic programs of the Grozny television studio, which I headed. At one of the competitions, M. Akhmadov was among the winners with his poem “Sai” (“Deer”): the idea and the problem raised in it were liked by the jury. I don’t remember what place he took, it seems, third, but the main thing is not this, but the incentive, encouragement and call for more active work in literature.

The young author was quick to take advantage of this. Since that time, M. Akhmadov’s poems and stories began to be regularly published in the Shatoi regional newspaper “Leninets”, the republican “Leninsky Put”, the almanac “Orga” and in other publications of Checheno-Ingushetia. And one more thing stimulated his creativity and developed his writing skills: he had a wise mentor, an amazingly talented poet, prose writer and journalist, a person who cared about the fate of Chechen literature—his fellow countryman Shima Okuev.

For the first time in print, Musa Akhmadov’s poems and stories appeared in the collective collections of the “Prometheans”: “Alluring Horizons” (poems) and “Spring Waters” (prose). The first author’s book to see the light was the collection “Night in an Empty House,” which included stories from different years and the short story “Old Man Occia” (1983).

Many of Musa Akhmadov’s works were translated into Russian and published in Moscow and Grozny in the collections “And Don’t Destroy the Anthill” (1990), “Night in an Empty House” (1991), “At Dawn, When the Stars Go Out” (1993). His works in poetry and prose were also published in the magazines “Friendship of Peoples”, “Koster”, “Literary Study”, in “Literary Gazette” (Moscow), the magazine “Don” (Rostov-on-Don), etc.

A work of art, in order to be interesting and even exciting, must certainly have a special content; the father-in-law’s life must be depicted from a perspective that is unusual for the average person, since it is not an unusual person who shares his vision of the world and life with us, but an artist who sees more sharply and understands more deeply. A true artist is akin to a philosopher who assesses what is happening in a certain historical era; he is ahead of his contemporaries in his vision of reality and perceives in it not only the connection with the past, but the sprouts of something new in the life of society.

4 Conclusion

The basis of the story should not be the author’s telling about people they know or themselves, but the Life of a fictional image, revealed in his actions, actions or experiences. In a story, the hero can reveal himself in one episode of his life or even within one day; a plot-driven story is built around some event, or a plotless story through the character’s experiences.

There are writers whose work absorbs the national originality of thinking and behavior with the highest degree of concentration. In world literature this is a phenomenon of Latin American prose. In modern Chechen literature, the freshest, juiciest, tart bouquet of national mental scents, undoubtedly, absorbs the prose of Musa Akhmadov, Musa Beksultanov, the poetry of Lechi Abdulaev, Buvaysar Shamsudinov and other masters of the pen. In recent decades, the work of the writer and translator Suleiman Musaev has also joined this “honey mountain herb” of the Chechen mentality.

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