

A NEW MODEL OF ADYGHE ENLIGHTENMENT PHILOSOPHY AND A REFLECTION OF ITS FEATURES IN T. KERASHEV'S NOVEL *THE ROAD TO HAPPINESS*

Uchuzhuk Maskhudovich Panesh¹, Kutas Nukhovna Paranuk¹,
Kirill Nikolaevich Ankudinov¹, Galina Viktorovna Sokolova¹ and
Yulia Arambievna Ashinova¹

The Adyghe Enlightenment is a unique phenomenon of the national cultural and historical reality. It played an exceptional role for two centuries in the development of the spiritual life of three Adyghe peoples – the Adyghe, Kabardians and Circassians. The task of the study is determined by the analysis of a new model of enlightenment philosophy in the Adyghe new written literature, the emergence and development of which is associated with the 1920-1930s. The topicality is conditioned by the hypothesis of the enlightening thought evolution that influenced the formation of the national literature, which is fully reflected in the novel *The Road to Happiness* written by the founder of the national literature Tembot Kerashev; the novel is considered in the context of the formation of a new method, socialist realism, and in the context of ideological and artistic searches of the domestic literature. Based on the material of studying the artistic conception of the personality and the figurative system of the Adyghe writer, the continuity of the humanistic culture of enlightenment is proved in the article. The authors have revealed a culturological paradigm of the new model of enlightenment philosophy that was manifested in the theme, content, and interpretation of the characters described in *The Road to Happiness*. In terms of the topic the individual-peculiar and typologically common features were established in T. Kerashev's works. The authors substantiated the influence of the principles of the revolutionary creative method and the moral and aesthetic categories characteristic of a new type of enlightenment on the T. Kerashev's creative activity.

Keywords: model of Adyghe enlightenment philosophy, socialist realism method, new written literature, artistic conception of the personality, national features.

INTRODUCTION

The Adyghe Enlightenment, its history, origins, nature, and problems of periodization turned out to be the subject of scientific analysis of domestic scholars and foreign ones. At the same time, the traditions of enlightenment developed and acquired new qualities in the era of revolutionary restructuring. This was related to the fact that the spiritual and aesthetic experience of the human community was used in the works created on the basis of the “material defined by the social order” (Shazzo 2013: 9). It concerned “combination of the democratic traditions of national enlightenment with the emerging new written literature” (Chamokov 2012: 60). It is indicative that the ideas and artistic-aesthetic values of the Adyghe version of

¹ Department of Literature and Journalism, Philological Faculty, Adyghe State University, Maikop, the Republic of Adyghea, Russian Federation, 208 Pervomayskaya St., Maikop, 385000, the Republic of Adyghea, Russia, *E-mail: panesh45mail.ru*

enlightenment turned out to be not only demanded in the new time: during this period a new model of revolutionary enlightenment is formed, which influences the formation of the corresponding artistic conception of the personality. These searches determined the main lines of artistic comprehension of the image of an enlightener of a new type. This is the scientific novelty of the present study.

OBJECTIVES AND CONCEPT HEADINGS

The article is aimed at studying a new model of the Adyghe Enlightenment, which was formed in the new written literature in the 1920s-1930s and permeated the novel by Tembot Kerashev *The Road to Happiness*. The study of the new model of the Adyghe Enlightenment philosophy (as one of the variants of the enlightenment culture), its origins, nature and originality determined the synthesis of different approaches, primarily systemic one and philological culturology, implying a combination of comparative historical and structural typological methods of analysis. Comprehension of the task in this way should lead to the formation of the concept of national (Soviet) literature as a unique cultural and historical phenomenon of the twentieth century.

The systemic approach, which is based on the interaction of the comparative, sociocultural and typological analysis, helps reveal the socialist realism features, defined by the revolutionary power ideology and developed on the basis of the dogmas of one philosophy and under the influence of the experience of national and world culture.

RESULTS AND DISCUSSION

The analysis of the Adyghe Enlightenment evolution and the identification of its features in the literature of the 1920s-1930s made it possible for the first time to comprehend theoretically a new model of this cultural and aesthetic phenomenon and to reflect its influence on the development of the artistic conception of the personality in the conditions of the formation of a new method – socialist realism. Analysis of the works of T. Kerashev in the perspective of the enlightenment thought evolution provided opportunities for introducing the concept of ‘revolutionary enlightenment’ in literary studies and describing its special features.

The high level of scientific research of the history of the Adyghe Enlightenment is well-known. At the same time the analysis of the famous works allows talking about the insufficient elaboration of the chosen topic. The comprehension of the problems of the enlightenment thought evolution and its aesthetic preferences in the era of revolutionary changes are undoubtedly reflected in the fundamental works of Yu. Tkhagazitov (1994) and others.

The general characteristics of the Adyghe Enlightenment, its origins, and features are also represented in the works of such foreign scholars and writers as Muhiddin Quandour (1998), Kadir I. Natho (2015), and others. But these works

are mostly of descriptive, survey nature and, with all their merits, they cannot provide comprehensive coverage of the problems posed.

Speaking about modern scholarly works that in one way or another are relevant for the topic, the work by Yu.M. Tkhagazitov (2006) should be mentioned which organically combines the artistic experience of Adyghea enlighteners and the artistic worldview of the people. A monograph by M.N. Khachemizova (2005) is of definite value for studying the problem of the enlightenment evolution; it proves the influence of Enlightenment on artistic searches of T. Kerashev. The collected articles “Tembot Kerashev in Criticism” (2013) are also worthy of attention; these collected articles are not only an attempt to rethink the author’s creative personality, but also reveal the influence of various traditions on the writer’s works.

At the same time, the scholarly importance of the evolution of the Adyghe Enlightenment and its influence on the development of national culture are obvious. There is also a long-standing need for a theoretical conceptualization of the characteristics of the new model of enlightenment philosophy, the extent of its impact on the formation of the artistic concept of the personality under the influence of the method of socialist realism.

The Adyghe Enlightenment is represented in the scholarship as a unique phenomenon that had not only taken its place in the history of the Adyghe culture, but also determined its further motion. The problem of studying these activities is complex and not exhausted in modern scholarly research, despite the persuasive panorama of the analysis of the artistic and journalistic creativity of Adyghe educators. The complexity of the problem lies in the ambiguity of the concept of national enlightenment, its orientations, principles of periodization, the controversial nature of assessments of its role in the culture development, connections and influence on fiction. The fact of the formation of the national enlightenment movement in two directions – the Eastern one, which united the people from the Adyghe environment who received the Arabic education, and the Eurasian one that was oriented on the Russian and European cultures – is obvious.

Representatives of these two directions are united by patriotic motives for artistic and journalistic creativity (Agerzhanokova 2003). Russian literature is a historical example for them. The type of Russian literature happened to be close to the Adyghe educators; it was not only literature for its people, it also turned its sociology, history, “ethnography” (Tkhagazitov 2006). The Adyghe’s Russian-language prose, designated as enlightening one, was influenced by aspects of Russian culture, such as propaganda of freedom and equality, the dissemination of knowledge, faith in the human mind. This was a reflection of the enlightening ideology, which was laid in the basis of the emerging national literature.

A new historical epoch, beginning with the early 1920s and marked as a revolutionary one, outlined a new ideology and formed a new creative method – socialist realism. Its aesthetics turned out to be politically biased, and in many

ways this limited the possibilities of literature that arose on its basis. The dogmatic philosophy of the rapid regeneration of the personality and the rectification of its consciousness has given rise, as many scholars believe, to the “schematized artistic concept of the personality” (Morozova 1991; Nekrasova 2006).

In literature, a revolutionary hero comes to the fore, the sense and content of his/her life are focused on the struggle against the class enemy and conservative-reactionary circumstances. The simplification of life conflicts often leads to a schematization of the character, to the lack of real dramatism in showing the dialectic of the people’s consciousness. It is important to note that the new method absorbs and develops at the same time the spiritual values of different epochs. This is evidenced by the fact that to form a new artistic system, the word painters refer not only to the traditions of classical literature of the 19th century, but also to the cultural heritage of the Enlightenment. Consequently, whatever functions the “literary research” has acquired, the interest in artistic experience usually remains. Thus, the interest in the realities of life is combined with fidelity to the nature of art (Holzhey 1984: 110-170).

It is indicative in this context that contrary to ideological inflections in the evaluation of the Enlightenment, its traditions influenced the formation of Adyghe literature of the 1920s-1930s. That was promoted by the character of the cultural movement of the Enlightenment, which declared the ideas of equality and freedom, faith in the possibilities of the human mind that were popular for the new time. It is important that the cornerstone of the revolutionary aesthetic of the new realism was the reliance on a strong hero who was able to cognize the world around him and to interfere in the course of events. In this connection, much attention was paid to the solution of purely educational tasks in a number of works by the Adyghe writers of the 1920s-1930s: to cover humanistic problems of the possibilities of the human person, to present the unlawful tragic fate of a woman. The new active type of the hero of reality, perceiving “being as an act”, oriented toward the fundamental revolutionary idea of the need for decisive action on the way to overcome the obstacles, inherited, thus, the cultural and educational traditions.

The above confirms the idea that this stage, unique in social history and creative activity, can be defined as a revolutionary-enlightening phase, time frame of which falls at the beginning of the 1920s and the end of the 1930s. This period includes the works of the representatives of the younger generation of writers – Tembot Kerashev, Ibrahim Tsey, Ahmed Hatkov, Asker Eutyh. It is illustrative that already in the first publicistic works – the short stories *Ark*, *The Shame of Mashuk* by T. Kerashev – there is a “humanistic interest in the personality of a common man” (Shazzo and Tkhakushinov 2002), which becomes the basis of a new artistic thinking. The problems of forging consciousness, attention to the moral sphere of human existence and the possibilities of a strong personality, capable of changing the course of life, all these factors are in tune with the traditions of the Enlightenment.

The innovative idea of creating a new type of hero-enlightener was realized in *The Road to Happiness*. Such a character is replicated more than once in the novel. These were a “thinking” person Bibolet; women who were paving the way for knowledge and freedom – Nafiset and Amdehan; old heroes, making mistakes, but gradually finding their way to the good and justice – Karbech and Halyaho.

The novel is perceived as an epic of national life, addressed to the traditional theme of building a new reality in Adyghea. In the first part of the work there is a noticeable fascination with the details of everyday life, which is natural for the writer. Everyday routine is an important part of the natural life of the people who were excluded out of public life for centuries. At the same time the writer’s view emphasizes dramatic events connected with the class struggle in the village and the growing resistance to the new attitudes of the zealots of antiquity. The conflict outlined in this way, on the one hand, is naked, but it is also quite specific and is associated with authentic phenomena of Adyghe mountain village (aul). It is additionally animated by a dramatized lyrical line, connected with the fate of the girl Nafiset.

Based on humanism, which relies on the concept of “being as an action” (Maxim Gorky), the writer who inherited the traditions of the Enlightenment, forms a narrative, arranges protagonists and fills the character with a new content. This is evident in the plot of the novel. Already at the beginning of the story line, there is a socially pointed view: the evening darkness of a deserted road does not hide the poverty of fields, the thin flock of poor men’s cattle, glutinous mud on the road in which a poorly loaded cart with two women and a teenage lasher is stuck – these are old Hymasad Ustanokova and her daughter Nafiset. Traditional colors and characteristic objects – the attributes of the usual realistic display – create an appropriate emotional atmosphere.

A rider appearing on the road, a protagonist with an active life position, changes the grim and gloomy background of the narrative. The whole image of the young man, details concerning his Circassian clothes, manner to sit on horseback, the ceremony of acquaintance with women in a situation where the customs necessary in such cases are observed – all these details are presented for the reconstruction of a concrete national reality. The author’s manner in this case is influenced by the deterministic conception of a character, which is also characteristic of the Enlightenment aesthetics, as evidenced by the content of the theoretical works of the French aesthetician Denis Diderot (1993).

There is undoubtedly the figure of Bibolet on the foreground. He is a young man, a student of a Moscow University, an intellectual of a new formation. A disagreement with the established foundations, unfair to the ordinary worker and the woman dwelling in the mountains lies at the heart of his convictions. However, the absence of sharp opposition to conservative customs is also evident in the protagonist. He is rather a convinced ‘propagandist’ and ‘agitator’ for the new

public status of the woman dwelling in the mountains, therefore, the word is primarily his weapon. Gradualism and didacticism – these traits in the approach of the character to the solution of the life reorganization problems is connected with the usual values, including, as must be assumed, with the ideals of traditional enlightenment.

However, it is important to note that over time the protagonist becomes more determined and confident in protecting the position he is devoted to – the ideas of humanism, compassion for people, the desire to change the world on a reasonable basis. This is already a consequence of the changes that occur in reality and affect the usual values. The fundamental position of the new revolutionary aesthetics, which interprets a human being as an active creative person, thus has an increasing influence on the concept of the writer's personality.

The position occupied by Bibolet in relation to a woman also demonstrates the inner development of personality. The struggle of the protagonist for women's equality becomes an important part of his activity. There are also some links with the ideas of the Enlightenment. It is known, for example, that the problem of women's lawlessness was one of the first to be solved by the enlighteners (Makhmutova 1970), whose ideas were inherited by the writer at the time.

It is indicative that the socio-psychological type of the enlightener of the new is replicated period in the novel. Once again this confirms the idea of forming a revolutionary model of the Enlightenment philosophy. A variant of such a protagonist is also represented in the figure of Nafiset. The image of the girl is not just a means of artistic representation of the human struggle for women's equality. This motif being customary for the Adyge Enlightenment is renewed by the writer. Kerashev refers to the conflict prevalent in literature, based on the clash of the old and the new. A dramatic story about a man awakened by revolutionary changes to active life is formed on this basis. The moral ideal, which determines the girl's character, is initially associated with national spirituality, which is close, in turn, to universal values, generated by the culture of the past.

A difficult task – to trace the evolution of a complex type of personality – makes the author show this evolution in different ways. Character development is shown through the relations of the heroine with the surrounding people (her grandfather, sister, mother, Bibolet, Dogotluko, a girl friend, etc.), characteristic objects of everyday life (books, the violin of the grandfather Karbech, and so on), nature (the apricot tree, lilies-of-the-valley at the farmstead, silhouettes of trees in the night sky over the village, etc.). In this respect the masterful use of characteristic episodes is indicative: they consistently illuminate the enlightening-revolutionary theme of women's emancipation, for example, the scenes of the old people's court, the May Day holidays, the collective farm meeting, etc. Explicit and sub-textual parallels are also significant in artistic terms; they are designed to compare the images of Nafiset and of other women – her mother, sister, friend Amdehan.

Thus, T. Kerashev does not follow the path of a simplified depiction of time conflicts. The characters the writer depicts are, of course, determined by the time, they have heroic traits, as demanded by the aesthetics of the emerging revolutionary literature. But in the interpretation of the protagonist, the writer tries to start from the national soil, an objective analysis of the emerging cultural and historical reality with its dramatic and unusual emotional atmosphere.

It is also indicative that the picture of the general Adyghe revolutionary Enlightenment, which was formed in the 1920s-1930s, and influenced by Russian literature of the 19th century, expands the idea of the nature of Russian culture being part of Eurasia as a 'special historical and geographical world' (Akavov and Akavov 2016: 32).

CONCLUSION

Thus, the analysis shows that the general trend of the revolutionary epoch of the 1920-1930s – a cardinal reevaluation of life ideals and ideological and aesthetic values – determined the artistic search for a new written literature. Obviously, in such a situation, the principles of habitual realism are modified. As a result, a new artistic conception of the personality is formed, which is connected, above all, with the revolutionary ideology. The development of new literature, as illustrated by the creativity of the word men, turns out to be determined by time-tested traditions of world culture at the same time. Therefore, Socialist realism was formed under the influence of various ideological and aesthetic principles. This typological feature was the very basis for creating such a contradictory and simultaneously unique in its nature cultural and historical phenomenon, as Soviet literature.

The above is confirmed by the influence of enlightenment thought and the principles of creativity elaborated on its basis to form the Adyghe's new written literature. The universal human values, developed by the ideology of the Enlightenment, the ideas of equality and freedom, the popularization of progress and culture, the belief in the mind of strong persons, in their creative work proved to be in demand in the times of a revolutionary coup. These habitual motives were not merely used, but inspired by new goals – social transformation and active, creative intervention in life. On this basis, a new model of revolutionary enlightenment philosophy was formed, which was clearly expressed in the creative work of Tembot Kerashev. Apparently, the writer's view is supported, first of all, by revolutionary historicism, by the idea of a rigidly determined hero, capable of changing the course of life. This principle is often influenced by ideological attitudes, which somewhat simplifies the artistic design. The influence of classical traditions, including ideological and aesthetic preferences of the Enlightenment, focused on the concept of complex personality and on the feeling of harmony, strengthens, on the other hand, the character, and enriches the ideological and

artistic picture. This testifies to the versatility of the new method, which was formed in Adyghe and in Russian literature of the 1920s-1930s, as a whole.

The practical value of the article is that its results can be used to develop the theory and history of the national literature; they may also be applied in the development of interdisciplinary courses, the reading of special high school courses and conducting special seminars.

References

- Agerzhanokova, S.R. (2003). *Artistic comprehension of the Adyghe's life in the creative work of Adyghe enlighteners of the late XIX - early XX centuries*. Maikop: Adyghea [in Russian].
- Akavov, Z.N. and Akavov, R.Z. (2016). *Spiritual impulse of identity of the Eurasian literary tradition*. Pyatigorsk-Makhachkala: University Press [in Russian].
- Chamokov, T. (2012). *Change of epochs and dignity of the word*. Maikop: Adyghe Republican Publishing House [in Russian].
- Diderot, D. (1993). *Paradoxe sur le comédien*. Paris: Flammarion [in French].
- Holzhey, H. (1984). *Ästhetische Erfahrung und das Wesen der Kunst*. Bern: Haupt [in German].
- Khachemizova, M.N. (2005). *The artistic world of Tembot Kerashev (artistic and aesthetic aspect): monograph*. Maikop: Adyghe State University Press [in Russian].
- Makhmutova, A.Kh. (1970). *The struggle for women's education in the Tatars (1890s-1917)*. Candidate Thesis in History. Kazan State University Press [in Russian].
- Morozova, A.I. (1991). *The End of Utopia. From the history of art in the USSR of the 1930s*. Moscow: Galart [In Russian].
- Natho, K.I. (2015). *Adyghe Khabze. Customs and Traditions*. Xlibris Corporation.
- Nekrasova, E.S. (2006). *Socialist Realism as a Cultural Phenomenon*. Author's abstract of Candidate Thesis in Philology. Saint-Petersburg [in Russian].
- Quandour, M. (1998). *Kavkas*. (Historical novel). London: Minerva Dress.
- Shazzo, K., Tkhakushinov, A. (2002). *History of Adyghe literature: in 3 volumes*. Vol. I. Maikop: ARIGI, pp. 212-215 [in Russian].
- Shazzo, K.G. (2013). Instead of the preface. Kerashev: in the context of the spiritual searches of the epoch. In *Tembot Kerashev in the criticism: Collected articles*. Maikop: Maikop State University of Technology Press, pp. 8-18 [in Russian].
- Shazzo K.G., Ivanova O.V. (Eds.) *Tembot Kerashev in the criticism: Collected articles*. (2013). Maikop: Maikop State University of Technology Press [in Russian].
- Tkhagazitov Yu.M. (2006). *Evolution of the artistic consciousness of the Adyghe: (The experience of theoretical history: epic, literature, novel)*. 2nd ed. Nalchik: Elbrus [in Russian].
- Tkhagazitov, Yu.M. (1994). *Spiritual and Cultural Foundations of Kabardian Literature*. PhD Thesis. Nalchik [in Russian].