The Manifestations of the Social Curriculum in My Country's Novel by the Russian Writer Rasul Gamzatov Applied Critical Analysis Study

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**Abstract:** The novel style is one of the persuasive methods of the addressee to the response of the recipient. Because it is a synthetic narrative according to a language distinguished by its literary tools, through which it is possible to be influenced and influence the hearts of the recipients, whether the recipient is a literary literate, a scientifically educated person, or a seeker of knowledge with a taste for texts according to his intellectual needs. International novels have an effect on exciting souls when reading them. Because of the dimensions it possesses of the superiority of local thought, and for that, I decided to study one of the international novels that stirs the mind with its literary creativity and attractive narration. My eyes fell on my country's novel by Russian writer Rasul Gamzatov, because of its common literary pauses between prose and poetry, the writer made the creativity of his novel with two literary arts, prose and poetry to show the events of his novel and how to coexist with them to know what he tells about the life of Dagestan, the town narrated about it, and the writer made it a basis for the temporal and spatial events to narrate his novel. I analyzed the novel according to the manifestations of the social approach, and showed in its analysis my critical views, through which the novel can come out with another artistic horizon, and this was by studying the novel in practice in the light of well-known literary studies. It was my choice of the sociological method for analyzing and studying the novel; This is due to what it contains of the events of the reality of the residents of the narrated town (Dagestan) and the statement of the social customs and traditions that characterize the inhabitants of Russia in Eastern Europe, especially the eastern villages of the town of Dagestan. The writer took the village of Tsada as a fictional model to narrate his international novel. The research showed its introduction to research knowledge, and made the prelude to explaining the knowledge of the social curriculum, and how it was born, and presented in the beginning the concept of this critical approach and its theorists, and the most famous critics who practiced it. It showed and presented the style and idea of the novel using the tools of the social method, and by taking texts borrowed from the novel. Then I dealt with the study and application of the social method in the whole novel. In this study, I recounted how the writer presented his novel in an elegant artistic style, using smooth, beautiful phrases. Some of the novel’s phrases were presented in the search to indicate and specify the type of event in the time and place in which the writer raised the novelistic event. I showed that the novel was formulated on two levels, the first level is the formal structure, and the second level is the technical structure, and from these two levels. The novel came out with its interesting artistic style; Which the writer was able to create suspense that provokes the reader, as soon as he begins to read, he becomes absorbed by events and does not leave them aside until after he finishes reading them, and we explained the universality of this novel because the writer came out in the events of the novel to link it to the lives of people outside his country, and how the men of Dagestan cling to their mountain traditions even if they are outside the borders of their country, and the novel took interconnected external events that cannot be separated. This counts for the writer and his creative literary culture. It came out with results, including a complete knowledge of the social curriculum, and how to read international novels according to its manifestations and criticism and an explanation of its methods. Although the novel was self-analyzed, it resorted to some literary sources to strengthen the analytical, critical and applied research method. Praise be to God, Lord of the Worlds.

**Keywords:** Novel, social approach, narration, narrative, secrets of the curriculum, social manifestation, criticism, analysis, applied study, artistic construction, formal structure, fictional art, Style, narrative poetry, Events, time and place of the novel

**INTRODUCTION**

All praise is to Allāh, Lord of the worlds, Sovereign of the Day of Recompense, neither begets nor is born, Nor is there to Him any equivalent, and prayers and peace be upon the most honorable of God’s creation, Mohammad, the Messenger of the Chosen One, and the God of the pure, blessings of God be upon him and upon them all. And after the social curriculum is one of the most important literary approaches through which it studies, analyzes and interprets creative texts to show the extent to which they relate to social values and their role in building ancient civilizations. I studied all the contemporary literary critical curricula in my university studies, including the social curriculum, so I thought that I should show the style of one of the international novels according to the social approach because of its originality in explaining the foundations and social values and their importance in extending social networks between societies.
My eyes fell on one of these international novels by the Russian writer (Rasul Gamzatov) and the application of the social approach to it; This is because of its intertwined events and multiple personalities through which the desired social connections can be clarified and achieved through the manifestations and objectives of the social curriculum. In light of this, I divided the research after the introduction and preface into two chapters;

Chapter one dealt with it after the introduction to know the social approach; and how it was generated, and at first I presented the concept of this criticism and its theorists, and the most famous critics who practiced it. I presented the style of the novel and the idea of the novel, using the purely social method in its presentation.

As for chapter two , I dealt with the study and application of the social approach in the whole novel, in this study, I showed how the writer presented his novel in an elegant artistic style, using beautiful smooth phrases , I have presented some of the novel's phrases in the search for indication and identification of the type of event in the time and place in which the writer raised the novelistic event, I showed that the novel was formulated on two levels, the first level ,the formal structure, and the second level the technical structure, and among these two levels, the novel came out with its distinct artistic style.

Preface
The social approach is considered one of the basic approaches in literary and critical studies, and this approach emerged almost in the bosom of the historical curriculum and was born from it, and derived its first premises from it, meaning that the historical perspective was the natural foundation of the social premise through the axes of time and place, as the temporal axis splits from the possibility that the qualitative change of literary works is related to the transformations that occur in the different historical eras, and through the differences of place , also as each place has its own time, history and circumstances. (1)

The realist doctrine in literature has overlapped with sociology, which resulted in this overlap in the social critical doctrine, and it was understood in its beginnings as social realism at the level of the critical term.

The first to consider literature as a part of the social and political institution of the state in the modern era (Jean Baptiste Vicoe) 1668-1744 in his book (The New World), focusing on the role of poetry in ancient civilizations, and the relationship between epics and (tribal) societies, linking proverbs and wisdoms to small peasant societies, While the play was represented in civil societies , correspondence of the emergence of Picaresque literature with the disintegration of social relations at the end of the Middle Ages, while the novel coincided with the emergence of the capitalist bourgeoisie. (2)

Madame de Stael (1766-1817) saw that literature is an image of the society in which it exists (to the laws and codes, almost all differences or intellectual similarities between nations, and some of this difference may be due to the environment, but the general education of the first classes in society is always the product of existing political systems, and the government is the center of people’s interests, ideas and customs follow the stream of interests)(3)

Madame de Stael went on to study German literature on the basis of linking it to society, the religious system, its character, the environment, and what it suggests, in her book (Literature as it relates to Social Systems) in 1800, and from scholars the social curriculum who spoke about this concept (Tim) and his theory of three dimensions: gender, medium, and moment in time, attempting to lay the first steps of literary sociology and to pave the way for social criticism, social criticism was influenced by the philosophy of Hegel 1770-1830. He believed that the world reached in its development the level of material perfection in its logic of contradiction... He said the union of form and content and the linking of literary genres and societies that arose in it.

Karl Marx (1818-1882) and Engels (1820-1895) were influenced by Hegel’s views, especially the axis of (knowledge), which called (Dialectical materialism), stemming from the fact that “natural matter and being are material facts that exist outside of consciousness and are independent of it(4)

Among the Arab scholars who wrote on the social curriculum, they are many (5), including Salama Moussa, who was one of the first preachers of this criticism, his writings amounted to about forty books.

Mohammed Mandour is considered the most prominent critic of this doctrine, he preached socialism and wrote social studies demanding reform.

Yahya Haqqi is considered one of the pioneers of social criticism, as he wrote a criticism of the play “Ahl al-Kahf” to stop the ruling in the Al-Hadith magazine in Aleppo in 1934.

Topic One
❖ Novel Style
❖ The Idea of the Novel

Novel Style
In the introduction to his novel, the writer talked about a writer who wants to write a subject, whether it was a novel, a story, or the writing of a book, he must take a right start and take a correct approach in order to have great confidence in the correct path towards
writing a good book, the writer sets an example in these events in starting to the correct gradual progression towards the better to be a basic rule in the course of his success, and for this launch the writer gave examples in the introduction to his novel that show the success of starting towards building a good book, he says: (The plane, before it flies, makes a lot of noise, and after it rushes the whole airport to reach the runway, it makes a bigger noise, before it rushes and flies, and so the plane does not take off in the air until after it is ready. Likewise, the mountain eagle alone flies at once in the blue sky, lightly, and then rises and rises until it disappears from view. Such a departure should be the starting of a good book, no prepared introduction, no endless reservations, that if you could not catch the bull by the horns, you could not stop it if you caught it by its tail, nevertheless: It is the custom of our mountains that the rider does not ride his horse in front of his house, he must first get his horse out of the village. This is what it should be. So that the knight can think again about what is left here in the village Whatever task he is traveling for, he leads his horse by its bridle in thought and without hurry until it gets out of the village and only then jumps on horseback, hardly touching the passengers until he disappears in a cloud of dust while it is on his saddle and I am before I jump to ride on horseback My book I will go on with my mind and without a hurry. (6) This method shows the writer's affiliation to a specific geographical spot, so it can be identified from the influence that the geographical environment exerts on the methods of artistic expression. (7)

Through these beautiful examples in the introduction to the book, the writer was able to show some of the customs and traditions that characterized his town of Dagestan in general and especially his village ((Tsada)). These phenomena were linked to himself in writing his novel.

The creation of this great novelist style in explaining the customs and traditions of the society and linking them to the artistic style of writing or literature in general, shows the writer's ability to harmonize and artistic consistency in his thought and indicate the extent of his ability to long narration without stopping.

Here we find the writer led to the application of the empirical approach in the sociology of literature, and through it led to linking the civilizational development of a society with the creative development of his book and that the measurement of its levels is based on the extent to which these writers have a narrow or wide margin of freedom to publish their works that contradict the system of stable values in society Which the multiple authorities in society claim to this system: they are keen not to harm it, and in fact, as the study reveals, it looks after its own interest and the interests of the institutions to which it belongs.

From this perspective, we see that the sociological study of literature, when it takes a linked premise to the essence of literature, which is the expression of the individual and social self, can escape from the limitations of quantitative studies that cannot evaluate the apparent according to its qualitative properties. Defining its philosophical and aesthetic principles. (8)

However, the writer in this novel was able to overcome all circumstances and link his novel to depicting the reality in his country, and despite the Russian tsar's control of the country, the writer of the novel with his well-known personality in Russia was able to free himself in writing, as well as the great writer when he practiced his cultural work in the limits of his creativity and transforms his revolutionary discourse from his direct level in non-literary discourses to his creative level, which uses highly skilled technical techniques, he can escape from the direct culpability of these authorities, and his speech will be more valuable and effective, disrupting the system of values and moving society in the direction he chooses. (9)

However, we find that some empirical studies of sociology of literature have a great deal in revealing the relationship of cultural production to the multiple levels of actors in political, economic and social society's environment.

Through this novel and the examples given by the writer that the people of Dagestan have a high culture and speak more than one language, in this way the writer spreads the culture of his town himself, and this we see when the poet was in Moscow and participated in poetry seminars, so he presented himself in the Russian language with a clear Caucasian tone until the audience asked and encouraged the poet to read his poem in Avar language because they like to listen to the Avar language and the music of the poem. (10)

Through these seminars that the writer wrote in his novels, making it a beautiful novel, he was able to spread the Afar culture in all countries.

The Idea of the Novel

The writer shows, in a fine literary style, how he aspired to write this novel, and it has two characteristics, the first of which is the artistic novelist style of writing, and secondly, the statement of the real and realistic social phenomena of his country and his narration through the construction of the intellectual novel, through these two methods, the writer succeeded in creating an exciting social novel through the characters of the novel, the time and place chosen by the writer.

The writer says how much I looked up to write my novel, and took comfort from writing poetry, so the writer found him embarrassed to write poetry, which is writing the novel and explaining the events through
exciting stories. He says (How much I looked from the height of my poetry to the bottom, to the plains of poetry, looking for a place where I could rest. (11)

However, the writer is not satisfied with the stagnation of poetry and leaving it, so he likes to return to it with full force, and here gives an example from the reality of his country and likens himself to this reality, saying: (Just as the farmer who plows the land enjoys the beauty of a cloud that passes near him, or group of great bird crosses, and then does not stop the traces of his fascination would pass from him and he would come back to press harder on the blade of his plow, so I went back to work on the poem I had left in the middle. Yes, it was my poetry to me, though I liken it to heaven-my earth, my field which my hard labor tilled. I have never written prose. (12)

During this period, he received a letter from the editor-in-chief of a magazine who wanted to write about the achievements of Dagestan and its good deeds and its daily work. Let this be a talk about the simple workers, about their exploits and their hopes, and let it be a talk about the glory of your mountainous region and its wonderful present. We have decided that you are the best person who can write on this subject, the genre as you see it as a story, an article, a newspaper article, a set of descriptive profiles, the size of the required article: 9-10 pages. (13)

On this incident, the writer was also able to respond to the magazine’s editor-in-chief with one of the social manifestations that existed in his mountain village in a beautiful artistic style. The writer made in it a line from the building lines of his novel and a statement of a habit of his mountain village, and through this response the writer refused to write an article that represents this number of pages because the exploits of his country are many and the achievements of the people of the country are many. He writes the novel “My Country”, which expresses the life of Dagestan in two books, and in it he shows all the customs and traditions that are practiced in Dagestan in general and especially his village (Tsada), as well as between the existing civil wars and how the people of Dagestan participated in the Nazi and fascist wars (14).

Through this novelistic work, the writer was able to demonstrate the social realist dimension and depict the current events in his country in the most accurate image and honest transmission of the life of his people. This is why his novel established the realistic dimension of literature and art and linking the external psychological reality (15), belief in the future of peoples, the working class, the habits of the mountaineers, commitment to their issues and serving their goals, the hero of the novel expresses about a conscious social vision and the participation of literature in the events taking place and moving into them and adopting their slogans, and this time is due to the role they play in life and to their effective practical contributions to the problems of their peoples, and in the battles participated by these peoples, because literature is a social product, and the writer himself is the guardian of the environment in which he grew up in her arms, and the writer derives his feelings, imagination, mood and ideas from the reality of the society in which he grew up, because he is the product of the society in which he influenced him to return and in turn influence this society through writing. Thus, the writer singled out his view of the world and the struggle within himself against the enemies of life, the enemies of the people to which he belongs. In this way, the writer embodied his reflexive view of reality, and paid great attention to reality, and this became evident as a result of his historical reality and his historical life in this country. The aesthetic model of the essential historical processes of the movement in literary works does not arise from the principle without a creative transformation of what the writer lived directly, and without taking into account the deep perceptive experience of the historical significance, here lies the essence of the issue, while the suffering of the concrete thing, in general, is of secondary historical value, it can be replaced by the appropriateness of the topics given or the composition of the writer's notes or the notes of others in a free composition. Rasul Gamzatov says about his novel (My Country) that it does not contain any letter that I did not live.

**Topic Two**

- Analysis of the Novel
- Formal Construction
- Technical Construction

**Novel Analysis**

My country's novel is the first literary work that appears by a Russian writer in that period, writing about the social situation his town was going through and depicting the real social conditions of his country in the most accurate image.

This novel is a good novel if compared to what was issued from the novels that depict society in all its details, It is a social novel that tells a period of the life of the country of Dagestan in southeastern Europe in general and especially south of Moscow. In this novel, the writer depicts in general the country of Dagestan and its mountains, especially his village (Tsad) and focuses his attention in the novel about his people in particular, they are (Avarians) the writer shows the social customs and traditions that characterized the Avar peoples in this country.

This novel includes four hundred and fifty-two. The writer made it two books in one book, and made each book of a kind issued from long stories that are related to each other in terms of content until the first book made, and he did this in the second book (16).
The writer, then, possesses a long soul and a clear ability to write the novel, linking the topics in each story to the other, and making it a novel as if it were one undivided into excerpts, in addition to the writer’s ingenuity in each story of the novel, he expresses the social situations he goes through in the novel and depicts them in a poetic way. We note that the poetry in the novel stems from the core of the popular reality that the writer portrays, from the poetry that he said depicts a social situation in his country is his saying (17).

I was mellow in the joyful wedding
The wine was flowing from the glasses
They put a stick in my hand and said.
Choose a girl to dance with her.
I stood confused in the crowd
I don't know which beautiful to choose.
The adults were guiding me.
Don't choose this, but that.
And I became an adult, and give me the harp to sing my wonderful homeland.
But they teach me again, as if I were a child.
About that, and don't sing about that.

My country's novel belongs to the doctrine of realism, which is intertwined in literature with sociology; because society, by the nature of its conditions, gives literature its basic themes in which it is written, which resulted in this overlap in the social critical doctrine, and it was understood in its beginnings as social realism at the level of the critical term: (because the social trend in criticism is the legitimate source of the realistic theory in literature. (18)

From this aspect, the writer made his novel realistic from the depths of society in order to be honest in his ideas and to build a distinguished novel in form and content.

This novel shows a true reality within certain temporal and spatial limits, the events in the novel have gone beyond the limits of the city of (Dagestan), which is one of the great cities in which huge numbers of residents live, some of whom live in prosperity and bliss, and some of them live with hardship and fatigue. The writer was able to depict the lives of individuals who travel from their city to the countries of Europe and shows how the Afar individual misses his people and his city.

He depicted this event in a wonderful artistic style, the writer was able to create suspense that provokes the reader, As soon as he begins reading, the successive events take him in, and he does not leave them aside until after he finishes reading them, despite the atmosphere surrounding the event and the sadness that surrounds the individual described, and the feeling of pain and resentment with the limited time, place and characters, from this situation in which the writer transgressed outside his country is the story of the man traveling from Dagestan to Paris when the writer met him, and he said in the novel: In Paris I once met a Dagestan painter, he had left the country for Rome to study shortly after the revolution and there he married an Italian and did not return to his country Dagestan, who is accustomed to the laws of the mountains, finds it difficult to familiarize himself with his new homeland. Sometimes our friend moved of all parts of the world and traveled to the glittering capitals at other times, but he carried his longing wherever he traveled. I wanted to see this nostalgia embodied in colors, so I asked the artist to show me his paintings. One of the paintings with this name (Nostalgia to the homeland) was painted on an Italian painting (the same Italian one) in an old Avarian fashion, and it is at the mountain spring, carrying her silver jug made by the famous Gottesatlin artisans. At the foot of the mountain lies a gloomy Avarian village of stone, and above the village stand more depressed mountains, and the peaks of the mountains shrouded in mist.

The artist said: The fog is the tears of the mountains. When the mist enveloped the slopes of the mountains, luminous drops began to flow on the creases of the rocks. The fog is me (19).

On another plate, I saw a bird perched on a thorny branch. The tree grows among ordinary rocks. The bird sings, and from the window of the house, a sad mountain stares at it. And when the artist saw my interest in the painting, he made it clear that he said this painting is taken from an ancient Avarian legend What legend?

They caught a bird and put it in a cage. And the bird started chanting in its cage day and night: my country, my country, my country, my country, my country (20) This is exactly what I have been saying all these years.

The writer made his novel, in addition to the statement of the social realism of his country, a model in his creative literature, and he developed through the novel his writing ability in language, subject, genre and style, and building a model book through that.

Where he put in the introduction to his novel that whoever writes a book must have complete knowledge of the language, its characteristics, and the style that creates a good literary work. When the writer began his novel by talking about “the language” he made the language of his people the basis, and how the Avarin could take pride in his language, and when he spoke on the subject of style, the writer made the methods used in social life in his country the true expression of this type. This you can see on pages 65, 55, 57 of the novel. The writer showed his creative art in writing from a linguistic and stylistic point of view, through an expression of the language of his people and their
realistic way of life. He brought out his creative ideas through the social reality of his country.

The novel does not get bored and the reader does not get bored of it, the writer made receiving his novel the basis of his writing, so that the reader does not feel bored and does not leave it aside until after he finishes reading it. The reader, after reading such texts, becomes aware of the movement of meanings understood from the structure of representation, so the meaning becomes of interest to determine the type and nature of events. (21)

My country novel was formulated on two levels, the first level is the formal structure and the second level is the technical structure.

**Formal Construction**

The formal (structural) structure of the novel was prepared to enter into the social reality experienced by the people of Dagestan after the long introduction by the writer on the reason for writing this book.

So he began with the language spoken by the people of Dagestan, and with the language of his people, the writer composed his narration, which he described by saying: If this book resembles carpet, then I sew it from multi-colored Avar threads, and if it resembles a sheep's fur, I sew the leather with strong Avarian threads. (22)

The writer made this section of his novel his great interest in the Avarian language, his language, because there were many peoples, each people spoke their own language, including Avarian, which is the language of the writer's people, and the Lak, and the Lesgins and the Kumi, in addition to the foreigners present in their countries, including the English, French, and others, every writer should know the compositional supplies for each language he writes in. (23)

As for the characters, the writer chose personalities from within the Dagestan society so that the novel would be more realistic, and depict the events in an honest manner.

The novel talks about three of the residents of Dagestan, whom the writer made them in most of the events of the novel: (Abu Talib), a well-known poet in Dagestan who has his home with the people of the city and they consult him on several factors, and (the painter) the traveler to France who has been longing for his country and draws brilliant paintings that depict the life of his country, expressing his love and longing for his country, and (Shamil) the great Imam and leader in Dagestan. There are some characters whom the writer made randomly passing through the events of the novel according to the events, including the Polish soldier who was captured in Moscow and when he returned to his country he remembered his life in Moscow, as well as the character of his father who traveled to Moscow to receive an award of appreciation. He gave his speech at the ceremony in the Avarian language, which the audience was accustomed to, in addition to the writer's personality, as he made the novel take its ideas from his personality through his memories, so he always repeats in the novel the phrase (from the notebooks of my memories)

These main characters in the novel are similar in their general line throughout the novel, but they differ in their human specificity and are almost fixed, undeveloped characters, It is the events that develop, and not these characters, if we exclude the character (Abu Talib), who is the only developed character among the main characters of the novel, so that the writer divided the chapters of the novel according to the characters except that the character of (Abu Talib) remained throughout the novel, as for the rest of the novel chapters, the characters may be renewed from them It continues and then disappears at the end of the event and then appears in another place, and among these characters (the Polish soldier who was captured in Russia and did not return to his country, the technician Mahmoud and others.

As for the secondary characters that he used, they are few and they seem through the novel to help the event. Among these characters (his father), the painter who traveled and did not return, his mother disowned him because he forgot his country and did not return to it, as well as Maryam is sweetheart of Mahmoud.

As for the main aspect of the novel, the character of Abu Talib, the great poet in Dagestan, is almost the most important characters, the novel began with this character, and ended with it as well, and it is the only character that the writer tried to portray her internal struggle is depicted in all chapters, especially in the first book, which is the best chapter, according to our estimation, because it indicated the writer's ingenuity in portraying the social situations and existing conflicts in the country of Dagestan, the writer portrayed it through the events that went through Abu Talib, and he sees himself as a model in his country who can say everything and is respectful because he speaks more than one language, and from this model you see him saying in the novel Abu Talib was once in Moscow and on the street he was forced for some reason to turn to a passerby, probably to ask him about the location of the market. He was honest in English, there is nothing strange about this, for foreigners are not few in the streets of Moscow. The Englishman, did not understand Abu Talib, so he inquired of him first in English, then in French, and then in Spanish, and perhaps in other languages. Abu Talib, on his part, tried to reach an understanding with the English first in Russian, then in Lakiya, then in Avarian, then in Lysghania and in Kumiyya. (24)
The writer’s memories abounded in the novel and made it the basis that gives ideas in building the novel, he neglected the role of the main characters in some chapters to give a realistic picture of the life of the country, and sometimes the main character of Abu Talib disappears and then appears, and this shortcoming in which the writer fell was more appropriate to distance himself because he approaches the method of building the character in the article, not the novel, where the character appears and quickly disappears. Although we note a good novel in which the writer's personality appears to build the novel, it arises, grows and changes on the basis of agreement and humility among the members of the group using the language that the writer followed (25).

As for the other characters, the poet, Mahmoud’s father and Mahmoud Maryam’s lover, are characters who are closer to playing than to human characters, created by the author in order to follow events until they end to the end, Hence, my country novel appears to be a characters novel, but it is in fact a novel of events above all else. As for the characters, they are the catalyst for pushing these events forward, and that the main elements of attraction and suspense in them come from the sequence of events and their suddenness, which the author has better dealt with than his analysis of the characters, the events created by the writer and the realistic images of his country move us to finish reading the whole book without giving us an opportunity to think or hesitate, the most longing for the novel is the poetry that the writer put in the chapters of the novel, which expresses the speaker’s speech, the character, or the event that happened or happens with the passage of time, according to expectations. The writer spoke about the mountains of Dagestan and describes them when summer, winter and spring pass by, saying: (And our mountains are in reality like a petrified fire, Thus, let us talk a little about fire) (26).

Hit stone by stone, a spark of fire flashes
Hit rock by rock, a spark of fire flashes
Hit the palm of the hand, a spark of fire flashes
Shock word for word, a spark of fire flashes
Click with your finger on the strings of the oboe, a spark of fire flashes
Look into the eyes of the one who blows the flute and the singer sees sparks of fire (27).

With the events of the novel, it seems realistic and natural, and others seem completely strange to us. If it moved away from us and passed in our minds and settled as a memory as if it was an influential movie or news we read in a newspaper or a strange incident we heard about and the tongues exaggerated. These are the events that the writer wrote in his novel when he talks about the subject in which he writes about his country, and expresses it with all his patriotic feeling towards his country and makes it strange and eccentric as if it was made or thought in film montage that was shown on the stage or on the television screen ... and this is what you see in the writer’s talk, who sees beautiful places in Italy and Switzerland and compares them to a small painting from his childhood, and says: (I compare to this small painting of my childhood, the painting framed by the window of our house, and all the beauties of the world faded before it, and if the reason were not for me, my village and its suburbs were not, and it were not living in my memory, the whole world would have been for me, but without a heart, and rude but without a tongue (28).

Through these observations, the writer depicts these strange examples, making the small thing a big one in his eyes, and he has many pictures and strange imaginations.

It is from this that the writer makes his subject his country, and any subject he sees in the world writes about it in a beautiful and wonderful way, but he makes his homeland the main subject, and what he sees in the world of images compares it with his homeland and makes his homeland the foundation and the supreme one.

Although the writer has become his subject his homeland, but he transgressed to the other world and wrote about everything he saw in his poems, and he mentions his poems in Italy, Switzerland, Japan and the cities of South America and others. He says: (This does not mean that I limit my topic to narrow limits the boundaries of my village and my house, and this does not mean that I raise around this topic all the phenomena of high and impregnable walls (29).

The novel talks about all the phenomena of the world, and shows the events that occur in the cities of the world, and the writer did not make it a novel that talks about a town only, rather, he made it a depiction of all the features of the world, so his subject was the whole world, but he spoke about the world, especially about the Avarians, how they remember their homeland while living in those countries.

From these events the writer composed his novel and made it a depiction of all the customs and traditions that the countries of the world enjoy, including his hometown of Dagestan (30).

The writer conducts a social study of all countries of the world and his town of Dagestan, especially his village (Tsada) and shows the social phenomena in it. This type of literary studies, sociology called of literary phenomena, and it is an empirical current that benefits from the analytical techniques that are organized in the social studies curricula such as statistics, data, information analysis and interpretation of phenomena based on a specific information base shown by the student according to accurate methods and the results are derived from it.
This empirical current in the study of social literature sees literature as a component part of the cultural movement, like the rest of the aspects of cultural life, and sees that analyzing literature from a perspective or from this perspective requires collecting the largest amount of accurate data about literary works. When we study the novel, we study novel production in a specific period and we the comprehensive statistics data of it, we find that the novel production is part of the narrative production, which is represented in the story, the short story and the novel, so we take in the quantitative description of this production the number of stories and novels that were produced in this environment, the number of layers from which they were issued, and if we could reach the number of readers who read them (31).

These data draw very important results that reveal the movement of literature in society, the extent of its spread or contraction, and the reactions resulting from it. (32)

Through the novel, the writer was able to present all the life phenomena that his country enjoys, especially his town of Dagestan, starting from its mountains to its plains, and depicts that the Avarian women work in their countries and depicts events, customs and traditions in a great way, but the writer, despite the exposure of events, did not solve the problem of life and did not change some of the customs and traditions of the Avarians, despite his frequent travels to the countries of the world and his return to his country, he tells real stories with what he sees in the countries of the world, even in his theatrical works, which he made in his country and expresses on the stage what he can convey to the Avarians of changing events and changing their rural phenomena, except he could not untie the knot, so Dagestan and his village remained operating under the laws of the ancient Avarians.

However, the novel has a secret of gravity, which is. **First:** Surprise and novelty in the presentation of events, we started from the beginning of the novel and how to build this novel and a complete presentation of what the mountaineers do in Dagestan and how they live a normal life away from the urbanization whose phases in the world have begun to be clear, especially this matter was embodied by the writer in the story of Jamal al-Din bin Shamil when he was taken hostage for a long period of more than sixteen years, a year after studying there in exile and his look at the features of urbanization, he explained the features of urbanization to his town upon his return from exile, and we notice this in the novel on pages 405, 406, 410.

In the events of this novel, the atmosphere of mystery, confusion, and anticipation is embodied in it through attractive narration, suggestion, harmonious construction, and the brightness of hope amidst the pessimistic look, where there is strength and powerlessness. Resilience, corruption, challenge and submission. Make the reader who is attracted to events expect a surprise on each new page, this great position of Shamil (33), when he captured all the princesses of Virginia and went to the Tsar in Russia to replace them with the daughter of Jamal al-Din, who had been a hostage there for a long time, until the Caesar agreed to replace the princesses with Jamal al-Din, and Jamal al-Din came and saw his father (Shamil) challenging and fights and urges people to war. Suddenly Shamil notices his son Jamal al-Din opposing him in these civil wars. Shamil gathers the people of the whole village and says that his son Jamal al-Din is not my son and he is not the son of Dagestan; because he did not fight for his country and land, and this opposition that Jamal al-Din opened as a result of seeing the great power of the Caesar in terms of armies, shields and planes, but he notes the strength of his village remains on the old weapon represented by the dagger and wild horses. (34)

**Second:** The writer was able to mix between the reality he knew and the symbol that he used best to create surprise and novelty over the events, whether from his memories or the stories that Abu Talib spoke as he recounts the great stories while meeting a group of his people. Through the events, the writer mixed reality with symbols and portrayed all the surprising emotions, all the joy and awe. Critics have expressed it that this disparity between human being and consciousness is what moves the life and energizes it.

**Technical Construction**

What distinguishes my country's novel is its simple artistic structure, free of complexity, artificiality, and ambiguity. It basically adopted the traditional narrative construction, which begins at a point and escalates with the escalation of events until it reaches a high degree of aggravation and then ends to a specific end. The novel began with the poet Abu Talib, as he shows one of the phenomena that the mountaineers adopt in their customs and traditions in the country of Dagestan in general and especially his village (Tsada). He explained how the mountaineer raises her husband's coat and presents it to him, and also shows some of the mountain customs known in the Caucasus countries, you see it on pages 9, 10, 11, 12 and what increased the effect of the novel on the reader is that the author moved away from direct and ritualistic condition and use of suggestion and symbol mainly to indicate to the rural direction and innate actions of the mountaineers, which was the first basis in the novel, although he used in some dialogue passages in the questions and answers and the memorized phrases and I think that he used them to demonstrate to the innate characteristic of these mountaineers and that they are from the people of Dagestan and its mountains and not from any other group from the countries of Moscow or Tsarist Russia, because the inhabitants of Russia in the northern regions differ in their customs and concepts from them in the southern regions, which made the instinct and the
rural characteristic in these areas, and the writer drowned his novel with mountain customs and a statement of the social reality of them. I would have liked if the writer had used other characters from the northern regions in a more accurate way to enrich the conflict, events and ideas in his novel, and that would have helped to enrich and root it, but it undoubtedly needs more effort and more complexity, and the writer is taking his first steps, so the effect of safety and ease over complexity and escalation(36)

Rasul Gamzatov chose mountain life from its harshest corners, and it was the raw material he chose after he chose it - and the writer is from the people of Tsada village in Dagestan, and he lived through the events of the mountains in it - is the creative principle inherent to the course of events through a coordinated construction , he formed that raw material and gave it life and created a goal for it, his experience of the event and his experience of all the particles of the event, the time, the place and the characters helped him to enrich the building with particles that enriched the event and gave it a sweet and captivating taste, paying attention to the singing particles is an important part of the work of the successful novelist, the author has made good use of that and employing it to give the novel its special taste and to take as an example but not limited to when people come to the poet Mahmoud asking him to write poetry about those who died or killed in the war. The mothers, sisters, wives, and fiancées pleaded with him, but Mahmoud could not write any poem, and he would answer them: “How can I, in a safe village, write about war, if I have written about love in time of war? (37)

The writer explained these events and small particles in the novel, as in Mahmoud the poet who was in love and writes about love and passion only how he writes about fighting and those who died in wars.

Such enriching and auxiliary particles of the event abound throughout the development of the novel. What helped to enable the narrative construction and its beauty is that the chapters distributed according to the main characters in the novel, some of which complement each other and reveal mysterious events and situations that were mentioned in the chapters that preceded them, which provided the elements of suspense and anticipation that are always renewed, and the exciting events that the writer narrated in that country and the psychological, intellectual and social factors, in addition to revealing her past and her hopes and dreams ,the author has perfected the combination of narration, dialogue, past repercussions, and dreams (38), and the narrator had several methods in presenting the characters, including figurative, introspective and appreciative method.(39)

Although he never used a purely ideological style during the novel. The author may use the theatrical form, combining dialogue and self-talk at the same time in a way that enriches the situation and clarifies its dimensions, this is what we see when the mountaineers began collecting spoils after a violent battle with Tamerlane’s forces near the village of Kumukh, and they found a book in the pocket of one of the dead, they turned its pages and leaned over its letters, but no one among them could read it. Then the mountaineers wanted to burn it, tore it up, and scatter it to the wind. But the clever and brave Barto Bateman came forward and said;

Preserve It with the Weapons We Seized From the Enemy.

- What Do We Need? Nobody Can Read It.

If we cannot read it, our children or grandchildren will read it (40)

The present, the past and the future may overlap for him, and time and its events become the special character of the novel, and the writer has more than mixed in such novel.

We did not find a justification for dividing the novel into two books, where the first section is located in explaining the language of the peoples of the country of Dagestan, their topics, and the ways of life that these people enjoy, the second section of the novel or the second book begin and show the events of his narration that the Avarians enjoy in their lives and mention some of the customs and traditions followed in the country of Dagestan, and these events are present in the same image in the first section of the novel, and that the events of the novel and the overlapping of its chapters dispense with such a pretentious division .Which did not enrich the novel in anything, the second part of the novel came as a complement to the events of the first novel, except for the writer’s attempt to describe the change that plagued the characters of the novel, such as the character (Shamil), the scholar known for his sobriety, calmness, and his transformation into an exciting and unbalanced character when he expelled his son Jamal Al-Din and gathered the people of the village and disavowed his son.

The writer is accused of showing the character (Shamil) with the utmost brutality, cruelty and abuse until he began through the novel that he is closer to a fanatic neurotic, while we see in the history of the world that the well-known personality and has a special knowledge like the scholar (Shamil) always characterized by great morals and no fanatical words came out of them or provoked by something outside the scope of humanity, and it would have been more appropriate for the writer if he had typed in the characters of this event and did not make it into the character (Shamil), who is known for his poise and was not evil. The writer presented these events and made some of them dialogue and narrative and moved away from the well-known ideology in conveying and portraying reality as it is, and that the raised events by
the writer must be from a true reality and this premise was expressed by the critic Mohammad Mandour by defining the concept of ideological criticism, saying (The ideological criticism focuses on the logic of the age, the needs of the environment and the demands of the contemporary man) and it is not satisfied with looking at the subject, but rather it goes beyond it to the content, i.e. to what literature or the artist empty into of ideas, feelings and point of view. (41)

The writer's style is characterized by fitness and beauty, and in his description of things, emotions and feelings, he reaches a high degree of creativity and magnificence. This beautiful description is not unique to a chapter without another, but rather comes beautiful, graceful and delicate in all chapters of the novel, and when he describes the time or place, he gives it its colors as if he is a painter and he mixes the colors with great care, for example, we find these images in the saying of the mountaineers (Man does not appreciate the right song as it deserves. Except when war breaks out, and they also say that in order to test your love, go to the battlefield, and they say to the dagger has two edges, one for love of the homeland, and another for hatred of the enemy, and Tanbūr has two chords, one sings of hate and another a song of love. (42)

You also see the scribe depicting large picture and saying: (On a hillside two gray mountaineers poets are sitting, as if they were old eagles, they sit motionless and silent listen to the sea. And the sea roars, and sitting, as if they were old eagles, they sit motionless

These beautiful descriptions and others found in the suggestive novel are a small part of the abundance of descriptions that the writer has been able to use without pretense or fabrication. This indicates that there are indicators of the psychological factor, the situation or the social framework, and the relationship of the sender (speaker) to the receiver through the text that mediates the communication process within the concept of the discourse itself. (44)

But the writer's fondness for the singing description of the situation and the event made him sometimes put a few misplaced descriptions, as they were not measured by the beautiful descriptions that it is better to use in the appropriate place.

The writer is skilled in his narration in a smooth, beautiful style that enters the ears and hearts, inspiring euphoria and attraction to continue reading, and takes special care of the pictures he draws, and the image forms an important part of the event, personality, situation and conflict: (My father used to write about the new Dagestan, and he was contributing to the editing of the newspaper) (Red Mountains) Time passed and a child was born to Mohammad called Mirza Khizruv. They summoned her father to choose a name for her. The father raised his child high and announced:

Zagra-
Zagra Means Star-

Many stars were born, and children grew up bearing the names of heroes who died. And the whole of Dagestan became a great cradle

Salman Stallsky said;
Now I have a great fortune
My father said;
Now I am responsible not only for the village, but for the whole country, and Abu Talib shouted
What songs, fly to the Kremlin

The new generations drew new features for the people. The country of the great Soviet is a mighty tree, and Dagestan is a branch in it. (45)

The care that the writer gave to embodying the image within the situation or event made him steal sometimes in drawing this image and fake it, and he may sometimes descend into severe declarative condition.

The artistic construction of the narrative event tended to favor the characters’ point of view of them in exchange for suggesting mixing the other’s point of view in the contextual argument among them, and this was shown through the context of the semiotic structure emanating from the reality of the development of the narrative event. (46)

CONCLUSION
Praise be to God, praise be to you, thanks and praise to you, Lord of the worlds, and prayers and peace be upon the Noble Messenger Mohammad, and pure family and his chosen companions, and after in this modest research, I dealt with the research on the method of the social curriculum, and showed the extent of the curriculum's relationship with the historical curriculum, and how this curriculum was born in the arms of the historical curriculum, and then showed the most important international and Arab critics who practiced it. I presented my country's novel by the Russian writer (Rasul Gamzatov) and made it an applied model for the method of the social approach. I analyzed the novel in a technical and literary analysis. I hope that I succeeded in presenting and analyzing the novel and the extent of my ability to apply this novel according to the laws of the social curriculum. And God is the conciliator and the rectifier of every mistake, and I hope for forgiveness from God Almighty if there is a mistake or a slip.... And God Almighty is the best Lord and the best helper.
Perhaps one of the important results that the researcher came out with after these pages are:
1. Full acquaintance with the social curriculum and the most important critics who practiced it
2. Benefiting from reading international novels and making one of them an applied model in the study
   - Access to how to apply the social curriculum in analyzing novels
   - How to select some texts and apply them in the curriculum style
   - Access to a statement of criticism and analysis of international novels

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