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## **THE MORAL AND DIDACTIC VALUE OF THE CONCEPT OF PERSONALITY IN THE ART PROSE OF THE TWENTIETH CENTURY**

The article discusses the work of Ch. Aitmatov in the context of the problem of the artistic concept of personality on the material of the story «White Cloud of Chinghiz Khan». The relevance of the topic is due to the need to carefully study the artistic heritage of an outstanding contemporary writer, thereby filling gaps in the logic of the development of domestic literary thought. The analysis is carried out in comparison with the works of Kazakh authors – the novels «The End of a Legend» by Abish Kekilbayev and «The Poet of the Lame Timur» by Maral Skakbayev. Selected novels are close to the development of the theme and were created at the same time as Aitmatov's novel «And for More Than a Century Lasts a Day,» an integral part of which was the story «The White Cloud of Chinghiz Khan». As a result of a comparative analysis, the artistic image of the conqueror was considered in the context of the artistic concept of the person: Chinghiz Khan – in the works of Aitmatov, and Temirlan – in the novels of Kazakh authors.

**Key words:** prose, value, writer, mastery, legend, conqueror, artistic conception of personality, psychological portrait.

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### **XX ғасырдың көркем прозасындағы тұлғалық концепцияның моральдық-дидактикалық құндылығы**

Мақалада «Шыңғысханның ақ бұлты» повесінің материалындағы тұлғалық көркемдік концепция мәселелері контекстіндегі Ш.Т. Айтматов шығармашылығы қарастырылады. Тақырыптың өзектілігі қазіргі көрнекті жазушылардың көркемдік мұрасын мұқият зерделеу қажеттілігіне байланысты, отандық әдеби ойды дамыту логикасын толықтырады. Талдау қазақ авторларының шығармашылығына, атап айтқанда, Әбіш Кекілбаевтың «Аңыздың ақыры», Марал Сқақбаевтың «Ақсақ Темірдің жыршысы» шығармаларына жүргізіледі. Тандалған романдар Ш. Айтматовтың «Ғасырдан да ұзақ күн» романымен бір мезгілде құрылған және тақырыбы жағынан жақын, «Шыңғысханның ақ бұлты» повесінің ажырамас бөлігі іспеттес. Салыстырмалы талдау нәтижесінде Ш. Айтматов шығармасындағы Шыңғысхан, қазақ авторларының романдарындағы Темірлан тұлғалық көркемдік концепция контекстіндегі жаулап алушының көркемдік образы ретінде қарастырылады.

**Түйін сөздер:** проза, жазушы, шеберлік, аңыз, жаулап алушы, тұлғаның көркемдік концепциясы, психологиялық портрет.

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### **Нравственно-дидактическая ценность концепции личности в художественной прозе XX века**

В статье рассматривается творчество Ч.Т. Айтматова в контексте проблемы художественной концепции личности на материале повести «Белое облако Чингисхана». Актуальность темы обусловлена необходимостью тщательного изучения художественного наследия выдающегося

писателя современности, благодаря чему восполняются пробелы в логике развития отечественной литературной мысли. Анализ проводится в сопоставлении с произведениями казахских авторов – «Конец легенды» Абиша Кекилбаева и «Поэт Хромого Тимура» Марала Скакбаева. Избранные романы близки разработкой темы и созданы в одно время с романом Айтматова «И дольше века длится день», неотъемлемой частью которого стала повесть «Белое облако Чингисхана». В результате сопоставительного анализа рассмотрен художественный образ завоевателя в контексте художественной концепции личности: Чингисхана – в творчестве Айтматова, и Темирлана – в романах казахских авторов.

**Ключевые слова:** проза, писатель, мастерство, легенда, завоеватель, художественная концепция личности, психологический портрет.

## Introduction

In the 21-st century, the search continues for solutions to the pressing issues of literary research, the urgent need to seek and find new meanings in familiar works is being put forward. Among these primary problems is the identification and understanding of the artistic concept of personality in the works of various writers. In the proposed publication, the creative work of Chinghiz Aitmatov, an outstanding contemporary writer, was chosen as a material, without a thorough study of the artistic heritage of which it is impossible to understand the logic of the development of domestic literary thought.

The purpose of the research is to develop the most difficult category of poetics – a psychological portrait in the context of the artistic concept of the personality based on the story «Chinghiz Khan's White Cloud» by Chinghiz Aitmatov. (Aitmatov, 1995)

It is characteristic that at the same time in the Kazakh literature, as well as in world practice, numbering about two hundred thousand seven hundred works about Chinghiz Khan, the theme of frailty existence and illusory aspirations of unlimited power finds its solution in the novels of famous writers Abish Kekilbaev (Kekilbaev, 1983) and Maral Skakbaev. (Skakbaev, 2011) And if in the center of Aitmatov's story is Chingizkhan, then in the novels of Abish Kekilbayev and Maral Skakbayev – Tamerlan, the legends and legends about which also have folkloric roots. In this regard, a comparative analysis of the works of leading writers of the late twentieth century seems quite interesting, which determined the comparative-typological method of research. As an expected result of the publication, one should consider the analysis of the realization of the artistic image of the conqueror in the context of the artistic concept of the person: Chinghiz Khan – in the works of Aitmatov, and Temirlan – in the novels of Kazakh writers.

## Experiment

Written in 1991 as an organic part of the novel «A Day Lasts More Than a Century,» published a decade earlier, the story, like the novel, attracts attention with the urgency of eternal questions and, especially, the most complicated topic of the clash of personality and power. Let's clarify that the scope of publication and the goal set are concentrated around the image of the conqueror Chinghiz Khan, who came from the people's memory in the legendary narration.

«I must say,» writes Aitmatov in the preface, «that in the story one of the oral traditions of the nomadic tribe about Chinghiz Khan was used, a myth that does not correlate much with historical reality, but speaks a lot about people's memory ...» (Aitmatov, 1990: 7)

A characteristic feature of Aitmatov's realism is the concentration of the narrative core around the contemporary man, the toiler Edigei: «I tried to put Buran Yedigey in the center of the modern world order to me, in the center of the problems that concern me. Buranny Edigei is not only a worker by nature and by occupation. He is a man of a hardworking soul», – read in the article «From the author », which precedes the publication of the novel «And the day lasts longer than a century» of the nineties. (Aitmatov, 1991: 5)

In the story «White Cloud of Chinghiz» the writer restored those pages that could not be conveyed to the reader in the era of «fanatical vulgarized criticism.» Thus, not only the legend of the cruel ruler was reactivated, but also the tragic events of the times of the cult and repressions of the Soviet era. At the same time, the images of real historical subjects in the literature bear a tremendous semantic load and the necessary moral evaluation rating. Chinghiz – cruel, overbearing «lord of the Four cardinal points.» In achieving his goal, he stops at nothing. Going on a campaign to conquer the

West, leading thousands of army through the great Asian spaces, Chinghiz perpetrated execution – he delivered a warrior-centurion and a young woman, goldsweet, who disobeyed the great khan and put his love above his conquering goals.

The novels «The End of a Legend» by Abish Kekilbayev and «The Poet of the Lame Timur» by Maral Skakbaev are devoted to another bright and dramatic personality of medieval history – Timur Gurgan, Timur the Magnificent, Tamerbek or Tamerlane, about whom many legends and legendary stories were composed.

Not being Chingizid, Timur formally could not bear the khan's title, therefore he was always called only Emir (leader, leader). But, having intermarried in 1370 with the house of Chingizids, he took the name Timur Gurgan (Gurkân – Iranian version of the Mongolian *kyrygen* or *hyrgen*, «son-in-law»). This meant that Timur was a relative of Chingizids and was free to live and act in their homes.

The prototype for the image of the Lord in Kekilbayev's novel was the legend of Tamerlane, who blinded and deprived the language of a talented architect, in Skakbaev's novel – the story is based on the story of the poet Hafiz, who dared allegorically condemn the actions of the tyrant-ruler.

Many other experiments are well known in the artistic exploration of this topic, for example, S. Borodin's epic *Stars on Samarkand* (Borodin, 1957), in which the conceptual antithesis to the Lord of the Universe becomes a collective image of the people with an emphasis on the wise historian Ibn Khaldun. In one of the fragments of another novel «The Lame Timur», by the same author, the Lord of the antithetical Hafiz, a poet of the people.

According to the studies of Ahmet-Zaki Validi, in the historical reality of Timur's possessions did not reach the limits that were conquered by Chinghiz at one time, but each of them was recognized as God's chosen ruler by his warriors and those peoples who were controlled by unrestricted power. «It should be recognized that both of these outstanding rulers had common features that brought them together – an extremely great will, energy, deep mind and dedication,» concludes Validi (Validi, 2010: 75).

## Results and discussion

The artistic development of the images of Chinghis Khan and Tamerlan in the works of Aitmatov, Kekilbayev and Skakbaev, thanks to the inclusion of folk interpretations and legendary memory, acquires a directional interpretation, an assessment by the authors of certain life phenomena

and the embodiment of a philosophical world view in its integrity. As a result, not so much the features of these outstanding personalities that are illuminated above are their characters, but something more: the human content, rich in experiences, emotions, gives rise to colorful figures, aggravated by fame, God's chosen people, permissiveness and glaring anti-humanity. The works of these authors unite two leading themes – the destructiveness of despotic power and high human qualities and feelings, brilliantly revealed by writers in a bright psychological narrative. Masterfully mastering all forms of literary creativity, the authors created unique canvases of artistic narration, full-blooded, connected by numerous threads with centuries-old origins of folk wisdom and moral values. In the process of comparing selected works at the level of realization of images of the main characters of the historical plan, which are the personalities of the Conquerors of the world, the following necessary levels are established. Let us turn to the image of Chinghiz, created by Aitmatov, not only according to the oral rumor, but also the logic of the character of the character. The words found by the author accurately and sharply described the essence of the khan-conqueror:

«Even the laws of nature rejected Chinghiz for the sake of military victories, blaspheming over life itself and over God. He also wanted to put God into his service, for conception is a message from God. And no one in the people or in the army resisted or even thought to resist violence; by that time, the power of Chinghiz had reached such an unprecedented strength and focus that everyone unquestioningly obeyed the unheard of command to prohibit childbearing, since disobedience was inevitably punished by death...» (Aitmatov, 1995:342).

The inner world of a person is portrayed by Aitmatov in the process of a constant and continuous mental flow. Each picture of successive situations is structured by a complex palette of feelings and reflections of the hero, endowed with strong, strong-willed kind, who never bowed his head before anyone, but suddenly trembled and confused before the amazing power of love turned into a loss of goodwill of Heaven for him – the White cloud left him. But before this happens, the hero will be shown in the ongoing process of evaluating and reevaluating the meaning and significance of his actions: «For the seventeenth day, as Chinghiz, while on the road, on a campaign to the West, he experienced a special, unprecedented state of mind. Outwardly, the great khan kept himself, as always,

as befitted his person, – strictly, aloof, like a falcon in the resting hours. But in his heart he exulted, sang songs and composed verses ... These poems, if they said it out loud, would have been out of place in the mouth of Chinghiz – was he engaged in soulmaking! But on the way, being in the saddle from morning to evening, he could afford such luxury. The main reason for his spiritual celebration was that for the seventeenth day, from morning until evening, a white cloud floated above Chinghiz's head in the sky – where he, there and there». (Aitmatov, 1995:342).

Physical conquest is always accompanied by moral conquest – the winner establishes his order and his understanding of the world:

«Since then, he was convinced, having grasped the dispensation of life in the most correct, unmistakable way – by violating by force, that there is not and there can be nothing that would not submit to force, that would not fall on its knees, would not fade, would not crush to dust under the pressure of coarse power, whether it be a stone, fire, water, wood, beast or bird, not to mention a sinful man. When strength aches the power, the amazing becomes insignificant, and the beautiful becomes pitiful. Hence the conclusion: everything that is trampled is insignificant, and everything that prostrates, deserves the indulgence of the indulgent whim. And the world is worth it ...» (Aitmatov, 1995: 346).

«There were many conquerors, but neither Attila (Attila (406-453) (Adil-Khan) (Itil-Khan) was the leader of the Huns from 434 to 453, one of the greatest rulers of the barbarian tribes who ever invaded the Roman Empire), neither then Alexander of Macedon, Bonaparte, no one was different by such a measure of atrocity and such a measure of the destruction of everything that occurs on the way. It was his idea – to destroy everything, not so much to take as to destroy». (Basovskaya. [https://echo.msk.ru/programs/vsetak/55405/.](https://echo.msk.ru/programs/vsetak/55405/))

Speaking about the features of the artistic concept of Aitmatov's personality, it should be noted that this is not a static view of a person or a person, but a view of the epoch that develops in time dynamics, emphasizing horrific cruelty and savage nature, unlike many, especially modern interpretations, to some extent. even idealizing and romanticizing Chinghiz. The artistic conception of Aitmatov's personality is built around the task of unraveling, explaining the phenomenon of a person who imagines himself equal with God, who has forgotten his human nature: «Everything got away with him, and what fierce curses were not called upon his head from the mouth of the crying

in all the edges where he walked with fire and sword, but none of the curses had any effect on his ever-increasing greatness and fearsome power. On the contrary, the more he was cursed, the more he neglected the moans and complaints addressed to Heaven .... And from this he concluded that everything was permissible for him. And over the years he strengthened in the confidence that he is the chosen one of Heaven, that he is the Son of Heaven ». (Aitmatov, 1995: 346)

And the identities of the people who suffered from the tyranny of the khan, above all Дойлulang, Erdene and Altun, whose feat admires with their steadfast will, the power of love, which hardened them and caused the resistance to the cruel unjust ruler, are completely opposite. Thus, the concept of personality in Aitmatov's story finds artistic realization in the creation of certain types of heroes who are in complex links with circumstances, thereby expressing the author's position. This also applies to characters acting in modern times, whose actions the artist's thought has linked with the thread of time, making the invisible in the mirror of history real.

In Kazakh literature, one of the latest experiences of addressing Chinghiz's personality is the story of Rakhymzhan Otarbayev «The Lament of Chinghiz» (2014), the main theme of which was the last stage of life, when «the lord of the Four cardinal points» looked at many things with different eyes: they are increasingly mastered disappointments, and the heart, tired of the troubles of life, still does not let go of earthly passions. But in this context, particular attention is drawn to the works of other writers who turned to the theme of the Conquerors of the World at the same time as Aitmatov. This is important, first of all, from the standpoint of the diachronicity of the appearance of a similar topic in Soviet literature. In the center of the novels A. Kekilbaev and M. Skakbaev – Temirlan. In the novel by A. Kekilbaev, the image of the Ruler is accentuated and brought to the forefront of the narrative canvas. Consequently, the writer leads his hero to the loss of real perception of reality, when he had to «recognize the bitter truth: his omnipotence, undivided power, glory and honor are just as elusive, fleeting and deceptive, like the blush on the face of a pretty and lustful woman, or wealth of the miserly merchant. « (Kekilbaev, 1983:446).

«The Lord was discouraged. In the cautious silence of the crowd, something suspicious lurked. In thoughts and assumptions, he spent sleepless nights ... He again and again approached the window and every time cringed, filled with annoyance and anger

at the sight of the blue minaret, silently gloating over it». (Kekilbaev, 1983: 429)

Gradually, the mental state of a person who has lost internal self-control takes him to the world of distorted images. The architectonics of the text is structured by the logic of the hero's spiritual quest, the form of the question serves as its categorical paradigm.

«Maybe the keen eye of the Most High noticed the arrogance and swagger ingrained in the Lord's soul? Perhaps the manifestation of arrogance towards oneself like is sin, which the All-Good does not forgive him?» (Kekilbaev, 1983: 446)

Mental torments are becoming more and more unbearable, and the Lord decides to seek help from the old man who has devoted himself to serving God. Having made a difficult ascent to the mountain monastery of the hermit, who listened to him with a sarcastic grin, the Overlord heard only: «My son must have scared away the spirits, angered the holy intercessors. Think! ...»

The agony continued, the reading of the Quran and meditations on it did not help, the all-consuming war did not help. The Lord of punishment befell him – «terrible weakness bound him, and the black abyss opened up under him ... A candle of common sense still smoldered in him, but doubts and fear more resolutely seized his whole being, spread out all his veins, and he implicitly understood that his doom is concluded.» (Kekilbaev, 1983: 460) The end of the legend turned out to be the inglorious end of the life of a sinner, like all commoners, the Lord. Death equated the Chosen One of Fate with those whom he called the wicked, the mob, the despicable human race.

Maral Skakbaev in the novel «The Poet of the Lame Timur» follows a similar path of his own vision, developing the scene of Tamerlan's conversation with the poet Hafiz in a holistic act, giving the court poet-chronicler the name Giyas. The image of a cruel conqueror is presented from the perspective and through the perception of the poet Giyas, chosen by the court chronicler for his impeccable knowledge of the Quran and the talent of the writer-poet. The story of the novel concerns only

one fact – Timur's victorious campaign in the land of Hindi (India), the ruler's insidious plan to break the peaceful promise not to rob and kill prisoners. The evil has been committed, and this unpunished evil strikes a young gifted poet who is forced, for the sake of Iron Hromts, to find the strength to describe the lawlessness and abominations of a criminal act. Unlike the psychological dominant of Kekilbaev's style, the author of the novel «The Poet of the Lame Timur» chooses the path of a more neutral narrator, prone to subjectivization of the character's sphere, seeking some ultimate objectivity in describing the surrounding poet of the world, rather than the in-depth state of perception of the hero.

The last, inhuman and terrible wish that the young man heard at Timur's reception – to create a high mountain from the heads of the dead, plunged him into a state of mortal torment, and «the most unbearable was the feverish confrontation of thoughts, when one thought crowded around another.» (Skakbaev, 2011: 49) The soul beats in the throat, preparing to leave the mortal body. In insane fright, Giyas gallops until the horse falls exhausted, and the young man continues to run, no one knows where, covering his ears with his palms. (Skakbaev, 2011: 55)

So ends the novel, leaving his hero on the path to death or salvation.

## Conclusion

Thus, a comparison of Ch. Aitmatov's «White Cloud of Chinghiz Khan» and contemporary works of Kazakh writers gives an opportunity to consider the artistic concept of the personality of cruel tyrants of the past as a figurative paradigm of a historical personality or a set of ideas about a real person, simulating a distant past, but responding to complex questions about time, epoch and man. Typological similarities serve as true indicators of the general laws of the literary process, confirming S. Trubetskoy's idea that «historical development is unthinkable without historical memory – it is in this memory that both samples and inspiration for all new creativity are drawn.» (Trubetskoy, 1995: 324)

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