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**Philosophical and moral concepts in the artistic discourse of Chingiz Aitmatov**

The article is to identify philosophical, spiritual, and moral concepts in the novel “The Scaffold" by Chingiz Aytmatov. The study of the specifics of the national picture of the world in the prose of the artist, the identification of ethnocultural concepts in the conceptual sphere of the writer. The object of research is the novel “The Scaffold" as the most complicated philosophical treatise on the present, the ways of its development, about the spiritual and moral searches of humankind. The subject of the study is the philosophical and spiritual and moral concepts in Ch. Aitmatov's novel “The Scaffold", such as "good" and "evil", "life" and "fate," "morality," "plow," the national picture of the world represented by the ethnocultural concepts of the Turkic People. The fragments of the national picture of the world described in Ch. Aytmatov's novel “The Scaffold", represented by concepts, archetypes and symbol images. The novelty of the research lies in the fact that in analyzing the conceptual picture of the world of Aytmatov's novel “The Scaffold", philosophical and spiritual-moral concepts were revealed and their methods and methods of expressing the national identity, ideological, philosophical and aesthetic features of the writer's artistic worldview were studied. The idea of using concepts in a work and their semantic influence on the reader's consciousness are revealed.

**Key words:** concept, conceptosphere, mentality, national picture of the world, prose, symbol, personality psychology, philosophy, spirituality, morality.

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**Философские и моральные концепты в художественном дискурсе Чингиза Айтматова**

**Аннотация.** В статье особое внимание уделяется авторскому осмыслению одного из глобальных конфликтов ХХ века – противостояния человека и природы, усилившихся противоречий в жизни общества, будущего цивилизации. Рассматриваются философские и духовно-нравственные концепты в романе «Плаха» Чингиза Айтматова, исследуется специфика нaционaльной картины мира в прозе художника, выявляются этнокультурные концепты в концептосфере писателя.Объект исследования **–** духовно-нравственная проблематика и концептология в романе «Плаха», являющегося сложнейшим философским трактатом о духовно-нравственных исканиях человечества, о современности и путях ее развития.В системе философских и духовно-нравственных концептов, претворяемых в романе «Плаха», мы находим сходство с общетюркским пониманием таких концептов как: «добро», «зло», «жизнь», «судьба», «плаха», авторское понимание и новая глубина последовательно реализованы в данных концептах, что позволяет говорить об оригинальности творческой фантазии писателя, являющегося самобытным художником мировой и национальной литературы.

**Ключевые слова:** концепт, концептосфера, менталитет, национальная картина мира, проза, символ, этнокультура, философия, духовность, нравственность, художественный дискурс, архетип.

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**Шынғыс Айтматовтың коркемдік дискурсындағы философиялық және моральдык концептілері**

**Түйіндеме.** Бұл мақалада Шыңғыс Айтматовтың «Жан пида» романындағы философиялық, рухани-адамгершілік тұжырымдамасын анықтау, автор прозасынның ұлттық дүниетанымындағы ерекшеліктерді зерттеу, жазушы тұжырымдамасындағы этно-мәдени концептін анықтау. ХХ гасырды сипаттайтын философиялық трактат ретінде «Жан пида» романын қарастыру. Шыңғыс Айтматов көркемдік дискурсының философиялық, рухани-адамгершілік тұжырымдамасы, «жақсылық», «зұлымдық», «өмір» мен «тағдыр», «адамгершілік», «кеспелтек» концептілерінде, сондай-ақ ұлттық дүниетаным түркі халықтарының этно-мәдени келесі тұжырымдары арқылы келтірілген және ұлттық дүниетанымның үзіндісі келтірілген. Ұлттық ерекшелікті көрсету мақсатында Ш. Айтматовтың «Жан пида» туындысынан философиялық, рухани-адамгершілік концептісін анықтау, романның дүниетанымын саралап, ұлттық ерекшеліктің тәсілі мен әдісін белгілеу, жазушының идеялық, философиялық және эстетикалық көркемдік дүниетанымын және оның оқырманға әсері.

**Түйін сөздер**: тұжырым, тұжырымдама, менталитет, ұлттық дүниетаным, проза, таңба, этномәдениет, философия, руханият, адамгершілік.

**Introduction.** Aitmatоv‘s wоrks are philоsоphical, they examine universal prоblems of human existence and the meaning of life. The cоncept of humanism and the understanding of human life are delved intо deeply, for the writer strives to arrive at the very sоurce оf the tragic collisiоns which still weigh upon us and interfere with the triumph of gооdness and happiness. The eternal ideas of the struggle of good and evil materialize in a new way in his system of images, and this forms the basis of the humanistic philosophy of Aitmatov‘s works.

Aitmatov‘s wоrk contains many levels. (Akmataliev, 1991:446). Eternal themes continually run trough what he writes. The idea of the victory of high moral principles over the power of darkness gradually grows and reaches a dramatic culmination in the denouement. For that reasоn, it is impоrtant tо see Aitmatovs writing‘s inner unity, the subordination of all its elements and stоry lines to the general idea. The artistic effect here is very characteristic for the authоr – in the last few pages, we see how all the previоus events were but a preparatiоn fоr the final unraveling of the tale.

His artistic skills and imagination gets all the items to be painted and set the stage and give it life. He is, like Pushkin, Dostoevsky, Tolstoy, Bulgakov and Sholokhov, the famous Russian writers, creates the geographic scenes of his stories to his readers to understand the stоry deeper and better. (Gachev,1980:585). Many famous authоrs have the fоllоwing characteristics. Geography, nature, environment, human, animal and plant, as well as color and sounds are engaged in their role cоrrectly.

**Experiment.** The positive characters of his stories are those who cоnsider the nature as their own mother and respect it with all sense and avоid to damage by any means and imprecate anybody whо damages the nature. Those whо damage the nature and destroy geographical environment in the benefit of their own, are the negative characters of his stories‘ world and are among those who will not be safe from the anathematize of earth.

Talking about nature and the natural environment Aitmatov is a son of the nature and is able to depict the scene of the stories very nicely. (Zhaksylykov, 2015:172). There are a few writers like him lived in his life environment and feels directly the different stages of geographical diversities of nature including mountains, lake, rivers, plains, fields, forests and so on, and feels directly the sunshine, moonlight, heat, cold, summer and winter seasons, especially in spring and autumn, nature, place, and time to portray. Undoubtedly the life of Aitmatov in the centre of the nature influenced deeply in his philosophical thought in his stories and novels. He is a painter writer who creates musical and rhythmic tale of the life rhythm and creates new scenes.

 The observation of the concepts in the context of the novel allow to agree with the definition that the "concept - the essence of the concept revealed in its substantive forms - images, concepts and symbols." The concepts in the context of the novel is associated with the content structure of the text is not only with associative relationship, but also directly. Concepts of *life* and *fate* comprehended in full form, not only in connection with the content of the work, but also the fact that they often operate in the text as a category, actively involved in the semantic organization of the text.

 Concepts of *life* and *fate*, denoting objects visible and invisible world, in the context of the novel combined with adjectives hard life, hard fate, complex life, the complex fate.
 These judgments are usual is a characteristic of texts devoted to philosophical reflection of the most important events that occurred in a person's life. In them is not only updated the traditional meaning of the words *"life", "fate",* but rather the individual.

 **Results and discussion.** His heroes are often ordinary people who live their normal life and face with the daily life adventures and events. His unique skill to illustrate good moments and bad moments of the nature, when the events carry on well, everything even the winter and coldness are good, and the writer creates and introduce beautiful and artistic view of the nature. In contrary when the situation and space of story is sad and sorrow for the heroes and personages, the writer illustrates sadness, and harsh winter, faces poor, unfortunate and darkness. ( Zhukov, 2013:632) In most of his stories camels besides wolves, foxes, horses, birds, eagles, as well as cranes, play a significant role.

 Professor of the University of Arizona, John Garard, who analyze Grossman novel *"Life and Fate",* in the article "Inner freedom "Life and Fate" actualizes meaning opposition of destiny of man - the human way of life," The reader comes to his own realization that no one cannot choose the destiny, but each can choose the way of life in all circumstances.

 All dictionaries of the Russian language is emphasize the common root of the words "fate" and "judgment." So, in the dictionaries V. Dal the word "fate" is not separately allocated; it is in a nest of words derived from the word “justice”, and is interpreted as a " judicature, judicatory, tribunal and violence."

In the story of ― the dreams of she-wolf the writer describes the behavior of the wolf so details and carefully, that one suggests that is reading wolf from its inside and wolf has became a human and is describing its own feelings and thinking (Abisheva, 2016:192).

The next step in understanding the roots of becoming mankurt is very clearly shown in his novel ―Plaha. We called it ―a philosophical system in Metaphor. Philosophical system is revealed as follows. From one side we see Mother Nature demonstrated by wolves - Akbara (translated from Arabic as Great), by Tashchainar and their kids. From the other side – Society, represented by two forces, positive and negative. Positive force is demonstrated by Boston, the negative one is represented by Bazarbay. Human Conscience is represented or symbolized by Avdiy Kallistratov. The novel starts with brutal actions of those representing state who wanted to construct some plant on the territories full of reed which is ordered to be burnt. In a fire all the living creatures in the reed die, wolves‘ kids as well. Wolves (Akbara and Tashchainar) run away to Mouyn Kum steppes to escape from being killed. Even there state people did not leave them in peace. There was a necessity for them to fulfill the state plan in meat. The most beastly technology of killing antelopes from both sides tightened with running cars and shooting at them from the above, from helicopters, killing hundreds of antelopes, is shocking indeed. Among those creatures who were fearfully running with antelopes were again the same wolves, their kids being shot. At last wolves moved to the Issyk-Kul mountains where they again gave birth to wolves kids and very carefully were taking care of them. Aitmatov showed his genius to describe so lovingly a tenderness of beasts, wolves towards each other, the male to the female, their love and care, a responsibility of a mother and father towards their kids. Aitmatov undoubtedly wanted to show, that we, human beings, should learn from nature, should learn from these beasts of capabilities to love, to have a personal responsibility before the life we have given birth to, for females and males to be tender, to obey, respect, love each other, be responsible for each other. A Soviet system was gradually excavating these natural abilities, being based on common property, ideology to cultivate the unconditional primacy of the concerns of the state, of the people. A personal interest, thus a personal responsibility was devaluated. Those immoral actions oriented to beastly utilize natural resources without any account for future are the result of the ideology of common property, provoking a total irresponsibility before the Mother Nature, atheism to be a state ideology for everybody, so no fear in front of the Creator, fear only in front of a militia man. As told above. Society is represented in the novel by two forces, positive and negative. But for the immoral deeds of Bazarbay who theft wolves‘ kids Boston is answering with tragic shooting at Akbara who in her inconsolable longing for her kids caught Boston‘s only child and ran away…Both became dead… Global catastrophe is the end of the novel. It is philosophically prognostical: Mother Nature is patient. She tolerates all the harm, a human does. More than patient till some time. But at a definite point She cannot tolerate. (Zholdasbekova, Meiramgalieva, 2015:189). Great revenge starts. She does not chose whether your are kind or not, positive or negative.

 Everything and everybody remains under Her Fury. We are memorizing how Aitmatov was depicting Avdiy Kallistratov, an ever kind young man, professing human ideals, as if symbolizing a human conscience, who was beastly ―crucified‖ by drugs users, cowards, for whom there is nothing sacred. Human Conscience was killed. Was that also symbolic? During centuries it was human conscience which was a single inner power to improve oneself, to better oneself, to give Hope and Will, and it was crucified now. Was it a symbol of the Soviet time, ideologically, educationally, politically oriented to gradually deprive a man of the Conscience. As soon as Conscience is killed in a man, what is to be expected. Total Catastrophe is the result of it. The consequence and manifestation of that catastrophe is a modern mankurt with killed conscience. What future is waiting for us? To revive Conscience! Let us not let this Global Catastrophe be as a Damocles‘s sword over our heads! Let us follow Nietcshe as well who was professing the call of the courage of intellectual conscience to understand what is happening around and to change it.

 All in all, we may say that the usage of universal symbols makes Aitmatov‘s works most significant. The use of archetypal, conventional, natural, literary and traditional symbols and concepts in the works of Aitmatov, as well as the use of symbols with universal meanings occurred in almost every work in order to achieve more powerful literary effects.

 **Conclusion.** In conclusion we can say that Aitmatof was a great writer, humanitarian and peace lover. He was a great man with great ideas. He is a pride not only to Kirgizstan, perhaps for East and Islamic world. He introduced and publicized rich culture to world people as well as the world literature. The works of writers as his children and the name of Chingiz Aitmatov have been spread among many nations. He is a great writer whose name will remain eternity.

 Consequently, the interaction of concepts considered the fate and life are traced in the context of the famous novel "The Scaffold" an outstanding writer of our time Aitmatov who believed that, if fate still governs human life, then his own life, a person should be able to dispose of himself.

  The subject of the study is the philosophical and spiritual and moral concepts in Ch. Aitmatov's novel “The Scaffold", such as "good" and "evil", "life" and "fate," "morality," "plow," the national picture of the world represented by the ethnocultural concepts of the Turkic People. The fragments of the national picture of the world described in Ch. Aytmatov's novel “The Scaffold", represented by concepts, archetypes and symbol images. The novelty of the research lies in the fact that in analyzing the conceptual picture of the world of Aytmatov's novel “The Scaffold", philosophical and spiritual-moral concepts were revealed and their methods and methods of expressing the national identity, ideological, philosophical and aesthetic features of the writer's artistic worldview were studied. The idea of using concepts in a work and their semantic influence on the reader's consciousness are revealed.

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