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### The artistic concept of personality in the prose of Alibek Askarov

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**Abstract.** The article examines the representation of the concept of personality in the prose of A. Askarov within the framework of Kazakh and world literature. The term “personality” is considered a key concept in the humanities. The study provides a brief review of critical sources analyzing this category and highlights its theoretical significance. The authors focus on how Askarov portrays the inner world of his characters, emphasizing their spiritual values and worldview. Through contextual analysis of his short stories and novels, the article identifies the specific features of personality types shaped by historical and cultural contexts. The typology of characters is examined through the lens of the “artistic concept of personality,” which reflects broader literary and philosophical questions about human nature and society. The findings suggest that Askarov interprets historical experience as essential to understanding the individual’s role in society and explores the connection between personal destiny and national identity. The article contributes to literary theory and poetics by offering insights into how Kazakh prose reflects complex human experiences and evolving concepts of personality.

**Keywords:** A. Askarov, concept of personality, main characters, typology, worldview, value system, Kazakh fiction.

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## Main provisions

The diversity of artistic experiences in contemporary Kazakh literature, along with its connection to the traditions and values of world culture, prompts literary criticism to seek updated methodological criteria for interpreting the works of modern writers and identifying new aspects and methods of scholarly analysis. The focus on the concept of personality is driven by the growing interest in the works of contemporary Kazakh authors. A review of literature on these authors' works confirms their alignment with the ideological foundations of the formation and development of modern spiritual culture, associated with the humanistic direction of society and the dignity and strength of the modern individual.

According to scholars, "the search for a concept encompassing the world and the individual corresponds to new genre and stylistic processes. Addressing philosophical and ethical issues changes the nature of contemporary prose, generating a variety of artistic and stylistic forms and new aspects within traditional and familiar formats. A common feature is the increased interest in finding new forms of artistic generalization of reality" [1]. Artistic literature serves as a space where scientific interpretations of creative individuality and its artistic expression are concentrated and formed. The dynamism of the artistic concept of personality, characterized by its "collective" nature, and the search for new approaches to understanding the modern individual and their place in the world are fundamental in writer A. Askarov's endeavor to depict the evolving worldview of the era and the new Kazakhstan.

## Introduction

This study *aims* to elucidate the fundamental characteristics defining the artistic concept of personality as a literary phenomenon, analyzed through the works of A. Askarov. The personality's investigation has always been characterized as a central field of research for psychology, such that it was established in the 1920s as an autonomous scientific-disciplinary field. Personality can be defined as the set of characteristics of the person, capable of producing congruent patterns of thinking, feeling and behaving and, in this sense, identifying and observing the people's typical ways of "being in the world" [2] allowed in the course of the development of psychological science, and still allows today, to define the predictability of a behavioral pattern responses' related both to the possession of specific characteristics of the subject agent and to specific environmental situations [3]. The term "concept of personality" was first introduced by L.I. Timofeev in the mid-1950s. L.S. Vygotsky's insights into human personality development, along with the foundational stages of cultural-historical psychology and its 20th-century advancements, have been extensively explored by scholars such as V.V. Rubtsov, V.K. Zaretsky, and A.D. Maidansky [4].

In literary studies, the concept of personality has been examined in various works, including T.A. Krasnoshchekov's "The Concept of Man in the Works of Vsevolod Ivanov" (1963), Z.T. Osmanova's "The Artistic Concept of Personality in the Literatures of the Soviet East: Traditions and Modernity" (1977), and G.N. Babashanova's "The Artistic Concept of Personality in the Prose of Siberian-Tatar Writers of the 20th Century" (2009). Psychological perspectives are provided by William James in "Psychology" (1890), Charles Horton Cooley in "Human Nature and the Social Order" (1902), as well as by C. Rogers and R.B. Burns [5, 6].

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Numerous domestic and international researchers have delved into the portrayal of personality in literary works, including N.S. Rovensky, S.A. Kalkabaeva, O.A. Berdnikov, N.Kh. Khuzheva, E. Gapon, V. Urmanov [7], and L.A. Kolobaeva [8]. V. Urmanov [7] suggests that the “artistic concept of personality” reflects a writer’s aesthetic interpretation of human essence, the purpose and meaning of earthly existence, and the alignment of individuals with their inherent nature [53, 58]. L.A. Kolobaeva [8] discusses the integration of literary techniques within the artistic concept of personality [6, 35-36]. N.D. Tamarchenko [9] emphasizes that a literary work, as an aesthetic object, represents a unified event of communication among the author, the character, and the reader.

The artistic unity or aesthetic wholeness of a literary work, as articulated by M.M. Bakhtin [10], results from the author’s comprehensive response to the entirety of the hero. Bakhtin [10] emphasizes that this relationship is not merely a reflection of individual authorial characteristics but is founded on a necessary principle, encompassing both the author’s and the hero’s reactions to various elements within the narrative [9, 173].

Exploring the nuances of authorial conceptualization of the individual in world literature, F.Yu. Kolesnikov [11], in his 2023 study titled “The History of Studying the Artistic Concept of Personality in Russian and French Literary Criticism,” discusses the sense of “existential disorientation” and the quest for new “life orientations” as consequences of global wars and the political, economic, and social crises of the 20th century. These factors laid the groundwork for a renewed perspective on literature as a source of viable concepts for human existence in an increasingly complex world [11, 70].

Kolesnikov [11] examines the artistic concept of personality within French literary criticism, particularly focusing on the works of literary critic Louis Barjon. Barjon’s studies, such as “Mondes d’écrivains, destinées d’hommes” (1960) and “De Baudelaire à Mauriac: l’inquiétude contemporaine” (1962), aim to uncover contemporary authors’ perspectives on human destiny through analyses of literary works by A. Camus, A. Mauriac, and A. de Montherlant. A common thread among both domestic and international scholars is the focus on identifying and understanding the phenomenon of the artistic concept of personality.

The subject of this study is the evolution of authorial approaches employed by writer A. Askarov in addressing pressing issues of individuality within the context of contemporary cultural dialogue. The research focuses on the philosophical and aesthetic aspects of the novel *The Moan of the Wild Valley* (2018), as well as the short stories and novellas included in the collection *Motley Mountains, Snowy Peaks* (2020). The primary objective is to construct Askarov’s concept of personality in his prose, with a central task of identifying the principles of the writer’s artistic worldview in relation to the depiction of individuality in the historical and literary processes of the 20th and 21st centuries. The novelty of the study lies in interpreting the writer’s creative stance through the lens of his prose, examining recurring images and motifs that consistently appear in his works. It is demonstrated that these elements constitute a significant layer in his prose, reflecting the author’s profound ideas. The main analysis concentrates on Askarov’s prose, which represents a distinct artistic phenomenon most effectively embodying the author’s concept of personality. At the core of Askarov’s creative consciousness is the artistic concept of personality, serving as a fundamental element in shaping character and the aesthetic principles of his literary works.

Alybek Askarov is a writer, an academician of the Academy of Journalism and the Academy of Arts of Kazakhstan, a distinguished figure of Kazakhstan, a laureate of the State Prize,

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and a recipient of the “Parasat” order. He is the author of more than fifty prose collections. A contemporary of the writer, G. Tolegul, a translator of Askarov’s prose, notes that: “Many esteemed figures of the pen have written excellent analytical reviews about the merits, strength, and freedom of the modern person in the works of Alybek Askarov, and in general about his unique creativity, starting with academicians Serik Kirabaev and Seitakasqabassov, ... writers Muzaffar Alimbayev, Sherkhan Murtaza, and Herold Belger” [12]. In the works of researchers and critics describing the writer’s artistic creativity, his adherence to the traditions of Kazakh classical literature is emphasized. Thus, academician S. Kirabaev notes the following: “He writes like Beimbet (Maiyln – B.G.), continuing the tradition of this great writer ... But tradition is not an example of falling from the sky. It arises from the simple ... ability to understand a person, to portray him, revealing the inner world” [13]. Askarov’s works, with their power of words and spirit, are an integral and organic part of the modern literary landscape. The writer is capable of finding, within the flow of time, those stories which one of his characters calls “extraordinary phenomena of existence.” Askarov’s personality as a writer is multifaceted and complex.

## Methodology

In the course of this article, the stories and novellas of A. Askarov from the collection “Colorful Mountains, Snowy Peaks” (2020) and the novel “The Moan of the Wild Valley” (2018) were used. The methodological framework is based on literary studies and theoretical works dedicated to the analysis of general theoretical and philosophical issues, scientific concepts in the field of aesthetics of artistic creativity, historical and theoretical poetics, and the theory of artistic dialogue by M.M. Bakhtin [13], A.N. Veselovsky, Yu.M. Lotman, B.V. Tomashevsky, A. Bocharov, M.L. Gasparov, S. Kasqabassov, R.N. Nurgali, K.R. Nurgali, and others. The article reflects the results of studies by domestic and foreign critics of A. Askarov’s work: Omarova, B.K. Momynova, U.G. Anesov, Z. Askarkbekkyzy (The Enigmatic World of a Writer, 2018).

The research methods are based on a systematic approach, which allows revealing the features of the artistic concept of personality in the works of A. Askarov within the context of philosophical, cultural-historical, and social issues of modernity. This method combines elements of historical-literary and comparative-typological studies of the writer’s literary work.

The use of general logical methods and techniques (analysis, generalization, etc.) contributed to the full disclosure of the typology of personality as a complex aesthetic phenomenon, revealing the holistic picture of the world, characterized by the realization of the multifaceted qualities of the heroes in the analyzed works.

The biographical method is applied to describe the formation of the writer’s ideological and creative credo, clearly depicting his ideological portrait and reflecting on his worldview, which is closely connected with the living tradition of the people.

The theoretical and practical significance of the work lies in the fact that the examined concept of personality in Askarov’s prose can be integrated as part of a comprehensive analysis of the writer’s creativity. The research results can be used in scientific discussions and specialized seminars on the problems of the writer’s creative heritage.

In their article, the authors considered separate works of the writer, relating them to the conceptual complex of phenomena that reveal the meaning of the “artistic concept of personality.” As a result, they were able to conclude that Askarov’s approach to the authorial realization of this issue is particularly individual.

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## Results and Discussion

The artistic analysis of the heritage of renowned writers encourages the interpretation of the paths through which they formed as creative individuals. In this context, the books of writer Alibek Askarov seamlessly integrate into the number of main ideological and moral searches of both domestic and world writers, from the past to the modern century. At the same time, it should be noted that Askarov's creative works have not yet received proper study and analysis in the works of literary scholars and critics. It is worth emphasizing that there is no separate monographic study of Askarov's prose, although individual aspects related to the writer's novelistic works are discussed in the works of L. Bekizova, A. Kashejeva, A. Musukaeva, and others.

The selection of describing the system of the concept of personality in Askarov's novel writing as the main research task turned out to be well-justified, as it allows one to grasp the depth of the creative ideas of the modern era. In this sense, the opinion of V.G. Belinsky, expressed long before the 21st century literary epoch, becomes remarkably relevant: "All works of the poet must be stamped with a unified spirit, permeated with unified pathos. And this very pathos, spread through the fullness of the poet's creative activity, is the key to his personality and poetry" [14]. The writer saw the personality not in the comfortable moments of life, but through the lens of life's upheavals.

Every writer has their own perspective on human beings, on the processes of personality formation, and their involvement in the societal life of the country. Changes in a writer's views on the relationship between society and the individual can serve as an indicator of the substantive aspects of their creative evolution. The creative biography of Alibek Askarov, one of the prominent figures of contemporary Kazakh literature, within the context of the historical-literary process and the interconnection of his works with global artistic creation, significantly contributes to the development of Kazakh literature at the turn of the 20th and 21st centuries, revealing the personality's perspective on the problem of national-patriotic pathos in modern Kazakhstan. The range of the writer's artistic creativity is characterized by a diverse array of genres: critical essays, short stories, novellas, and novels. For example, his book "Pestrye gory. Snezhnye vershiny" ("Variegated Mountains. Snowy Peaks") (2020) includes the cycles "Stories of the Past Era," "Bless the Woman," "The Adventure of an Intourist Hunter," "Stories of Different Years," and the novellas "The Deceived Generation," "Once in Autumn, Far in the Mountains," all translated into Russian.

The study of the artistic concept of personality, which the writer addresses when creating the artistic image of a person, demonstrates both the peculiarities of the writer's creativity and the originality of the ethnic culture that emerges in the pages of his works. In this sense, the issue is resolved through the analysis of the literary hero in close connection with all levels of the artistic text, "defining the specifics of the writer's worldview and its evolution," when "with particular intensity, both in literature and in life, the sense of personality in a person, his dignity and values flared up" [8, 35–36]. As is known, the artistic realization of the concept of personality involves the creation of specific types of heroes. Undoubtedly, every hero in a literary work is a character, but not every character is considered a "hero" [15, 252]. The term "hero" is traditionally used to define the main protagonist, the "bearer of the central event" [10] in a literary work, as well as the fundamental viewpoint of the author on reality. The hero's consciousness and actions formulate the essence of the world being constructed by the author. The hero is contrasted with other characters based on his importance for the development of the plot: without

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his participation, the main events of the plot cannot unfold. Thus, the lives of the heroes represent a compelling proof of the interconnectedness of time and space, expressed in the author's position and the style of literary work. This approach brings us closer to addressing a complex of issues involved in the concept of "heroes in the prose of Askarov." The heroes of Askarov's prose are the workers of the aul, with their love for their land, their joys and pains, victories and defeats, strength and grandeur. Such a humane theme makes A. Askarov close to his contemporaries. The novel *The Scream of the Wild Valley* (2018), in terms of its scale and themes, is based on the philosophical depth of understanding the events occurring during the Soviet period and the early years of Kazakhstan's independence, as well as the civil and authorial voice. In the novel, the writer narrates the story of his fellow countrymen from the small village of Mukur, hidden in the pristine nature of the Altai region – the life of Mukur is depicted as a model of an anthropological microcosm. The plot structure and atmosphere of the novel are executed in the traditions of the epic genre and realism. The fate of the village of Mukur echoes that of the town of Macondo in G. Márquez's *One Hundred Years of Solitude*. Just like the fantastical town of Macondo, Mukur will be abandoned and forgotten. However, the narrator preserves the memory of it, observing events from a detached perspective. Step by step, the writer reveals the narrative's concept, drawing a line of unity between human fates and the events taking place, prophetically foretelling occurrences in the sacred dimension of Mukur. The starting point for the dynamics of the events is chosen to be the Altai – the cradle of the Turkic world. The author's use of the technique of chronotopic displacement allows the reader to feel at the center of the events taking place in Mukur, experiencing the intertwining of those events alongside the characters. The polyphony introduced into scholarly discourse by M. M. Bakhtin [10] is used by Askarov as a device that reflects the author's internally dialogized thinking. His "polyphony" shakes and revitalizes the events of the hero's life as a separate particle of the universe, his philosophy, and psychological connection with the people and his time. Along with the author's voice, the voices of the characters can be heard: the author unfolds before the reader scenes from their real life: "Along the edge of the forest, in his tracksuit, with knees bulging like balloons, Myrzakhmet was jogging... Bektemir-Mulla crossed the yard with a copper teapot in his hands..." From the direction of the Lexeyevsky yard, there came the lively whistle of a soaring melody of the song "Oh, Frost, Frost." Whether guests had come to visit him, or the semi-Kazakh Lexey was being visited by Russian beekeepers from the neighboring village... [16]. The concept of personality finds its distinctive artistic completion in the images of Bektemir-Mulla, Myrzakhmet, and the common people. The people of Mukur are unfamiliar with the feeling of ownership—they live through their labor. Yet each resident of Mukur is an individual with their own judgment of life, asking philosophical questions and finding simple answers. The culture of Mukur and its inhabitants is an open system. In this context, it is important to cite the viewpoint of A. Kodar [17], expressed in an interview in 2003: "Any culture of the modern era is an open system. If it is closed, the ethnic group is doomed; any form of ethnocentrism is just a brake on the path to dialogue with the world" [17, 6–10]. The people of Mukur are both active and dreamy, making life decisions in their search for the meaning of existence. In the writer's description, the image of the skilled craftsman Baigonys can be seen as "aesthetically transformed representations of the writer's views on the essence of humanity, on the purpose and meaning of human existence, on how close (or distant) he is to what was originally embedded in him" [L. Ginzburg [Л.Гинзбург, 1979], 1979, p.58]. For Askarov, the uniqueness of the artistic concept of personality manifests in its internal "inseparability from life." In every hero, the writer reveals a strong character, un-

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folding through the epic story of their life, bravely confronting the destructive life circumstances. The cycle "Tales of a Past Era" includes novellas, the content of which reveals the worldview of A. Askarov. In this cycle, the writer depicts the everyday life of people in the contemporary era from the perspective of modern postmodernism. The author addresses themes of tolerance, the division between the "own" and the "foreign" as a reality of the division between people living in the same space. The reflection of the inner world of the characters and their individual, social, and psychological issues is an important theme in the cycle "Tales of a Past Era." The technique of psychologism, underscoring the author's literary craftsmanship, is employed to unveil the intricate psychological processes underpinning characters' actions and their responses to unfolding events. This approach conveys the individual's subjective perception and emotional experiences. The universal tragedy of the 1941–1945 wartime period, as reflected through personal human destinies, character traits, and psychological states, informs the author's genre and stylistic choices in depicting phenomena. It also highlights the author's endeavor to capture human psychology in its most intimate manifestations.

For instance, Doldash, the protagonist of the story "A Salty Heart," is captivated by wartime literature. Yet, deep within, he yearns to uncover traces of his brother, who never returned from the war. Readers are moved by Doldash's plight as he immerses himself in a heap of books about the Battle of Stalingrad during the Second World War (1941–1945): "His face, childlike, radiated joy, and his sleep was enviably sweet. He gently clutched a hefty book to his chest... It seems he fell asleep while reading. On the chair beside the bed lay another handful of books. And all, oh heavens, about the Stalingrad Front..." [A. Askarov, "A Salty Heart," p. 76]

#### The Theme of Personality in A. Askarov's Literary Works

The exploration of psychological depth, underscoring the author's literary craftsmanship, aims to unveil the intricate psychological processes underpinning the characters' actions and their responses to events, thereby conveying personal perceptions and the emotional experiences of individuals. The universal tragedy of the wartime period from 1941 to 1945, as it permeates individual human destinies, their characters, and psyches, delineates the author's genre-stylistic approach to the depicted phenomena, highlighting his endeavor to capture human psychology in its most intimate moments. For instance, Doldash, the protagonist of the short story "The Salty Heart," is captivated by wartime literature, yet deep within, he yearns to trace his brother, who did not return from the war. The reader is moved with compassion for Doldash upon discovering a heap of books about the Battle of Stalingrad during the Second World War (1941–1945):

"His face, like a child's, beamed with joy, and his sleep was enviably sweet. He gently clutched a thick book to his chest... Apparently, he fell asleep while reading. On the chair beside the bed lay another five or so books scattered about. And all, oh heavens, about the Stalingrad front..."

The theme of personality stands as one of the central motifs in A. Askarov's oeuvre. It is crucial to highlight the distinctive feature of the artistic concept of personality as 'dynamism.' The writer operates on the premise that an era is shaped by individuals, defining personality as someone who preserves their human essence under any circumstances. This very trait enables the literary hero, at certain historical junctures, to liberate themselves from the dominion of ideological or political doctrines. Moreover, transcending these confines, which invariably loom over the wordsmith, invariably signifies either a crisis or a breakthrough. Researcher S. Babshanova aptly notes in her study "The Artistic Concept of Personality in the Prose of Siberian-Tatar

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Writers of the 20th Century: Zankiev Y.K., Suleymanov B.V.” [on page 22]: “A person, in their multifaceted connections with the surrounding world, is not something static, given once and for all.” The dynamism inherent in the artistic conception of personality—and, by extension, the quest for novel approaches to understanding humans and their place in the world—emerges as a primary driver propelling literature forward. In the novella “Kalzhan and Lyaziza,” the protagonist, upon incarceration, perceives himself as part of a populace depersonalized by the system: “Not a professor, not an academician, but one among the crowd... I never doubted for a moment that my imprisonment was due to someone’s absurd mistake.” [A. Askarov, Kalzhan and Lyaziza, 2020.] In Askarov’s narrative, this concept becomes emblematic of actions that must not be repeated. The novella Kalzhan and Lyaziza stands out in this collection for its conciseness and expressive storytelling, as well as its distinctive plot structure. The story transports readers to the pre-war era, extending the narrative into the 1960s. Set in a village nestled within the mountains, Askarov, through the dialogues of Altai shepherds and rural inhabitants, transcends ideological confines, creating space to explore the intimate and often concealed aspects of human history. In Askarov’s novella, the vulnerability of individuals in the face of fate’s trials is surmounted by an indomitable will to live and an unyielding desire to endure harsh conditions. The author emphasizes the spiritual resilience of humans—their thirst for life and love—as they confront the forces of death. Mikhail Bakhtin’s [10] framework on intertextuality and the dialogic nature of the word, which transcends temporal limitations and is integral to intertextual analysis, is reflected in Askarov’s literary style. The novella aligns with the tradition of dialogic literary expression. It traditionally exhibits the influence of literary plots, as discussed by A.N. Veselovsky, in the interplay between the semantic structure of the artistic text, the characters’ memory mechanisms, and cultural tradition. Within this context, the author successfully artistically embodies the drama of life in his characters. The moral criteria he applies to his characters—such as a deep connection to one’s homeland and home, honor and dignity, conscience and selflessness, and respect for one’s national origins—expand the sense of native land and home. Noting the subtlety of the writer’s style, one can discern the author’s inclination toward innovative solutions to the problems of human character and the relationship between individuals and history.

The author’s conceptualization of personality is further enriched by integrating the formative role of nature. The exploration of human and world cognition within a literary context is structured as a dialogue with nature, a theme reflected in literary studies. For instance, G.D. Gachev, in his seminal work *National Images of the World* (1998), articulates on page 30 that “throughout its history, each nation not only engages in dialogue with the nature of its country but also interacts horizontally with other countries and peoples on the Earth’s surface.” He further posits that “nature functions as a meta-image in the literary world, perceived as the Earth’s body and the world’s image.” From this perspective, Askarov’s literary works distinctly reflect the theme of nature and the personification of natural elements within artistic literature. In Askarov’s narratives, the landscape serves a primary pragmatic function: it amplifies the emotional states of the characters. Consequently, the concept of the “sense of nature,” initially introduced by Wilhelm von Humboldt, emerges as a pivotal element in Askarov’s landscape poetics. This literary device, theoretically substantiated by scholars and critics, constitutes a fundamental component of the literary world, portraying open spaces. This notion, aligned with Askarov’s worldview, encapsulates his profound relationship with nature. The presence of the landscape as one of the characters in Askarov’s works is particularly significant in chron-



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icled plots, where events unfold independently of the characters' will. This fully characterizes Askarov's worldview through the depiction of nature, which holds a distinctly national character. The literary device of the "sense of nature" is aimed at revealing the inner world of the protagonist and reflects the nature of the individual, their everyday life, upbringing, and inner culture. The central theme of the poet's works is the native land, Altai, and the hard labor of its inhabitants, which together form the portrait of his main character—the personality of the human being. The description of nature as a psychological and emotional structure for the development of the plot in Askarov's works is closely tied to the writer's biography. The nature of Altai nurtured the writer: Altai is his homeland. Literary critic A. Omar describes the special place of nature in the writer's prose: "In Askarov's works, all the unique colors of this paradise corner are reflected—its life and way of living, its characters and virtues, the happy moments and tragedies of the simple people who live there" [14]. Thus, the introduction of the image of nature into Askarov's compositional structure reflects the author's understanding of the value of nature as a form of worldview, both for the author and his literary heroes. It serves as a distinct model for reflecting the author's and his hero's worldview within the structure of the artistic concept of personality.

The theme of the concept of personality occupies a dominant position in the prose of A. Askarov. In Askarov's prose, the artistic concept of personality is expressed through the characters of individual heroes, an increasing interest in a single human being, their spiritual world, psychology, and in the generalized image of the people. In Askarov's stories and novels, the focal point of judgment is the personal sphere of the hero, represented through a collective judgment of human life, viewed through the lens of motives, actions, and various life circumstances. In this sense, the author's concept of humanity is artistically realized in the typology of characters and is expressed in the aesthetic stance and style of the writer, relying on the artistic image – the hero. Askarov addresses a broad range of psychological and social issues within society as a whole.

In our opinion, the examination of the phenomenon of the "artistic concept of personality" in literature provides an opportunity to encompass the components of the hero created by Askarov and the picture of the typology of personalities with their philosophy about the essence and meaning of human life, and national uniqueness. The study of the artistic concept of personality through the lens of Askarov's work makes a significant contribution to Kazakh literary studies. The artistic idea of the value of a person who has endured and continues their life's work, present in the stories from the collection "Pestrye gory, snezhnye vershiny" (Variegated Mountains, Snowy Peaks), reveals the author's interpretation and evaluation of life phenomena and the embodiment of a philosophical view on the essence of being in its entirety. A. Askarov confidently and poignantly portrays the life of his people. The writer recreates a new stage in the life of the people through its artistic representation, with new principles in the relationship to it. Askarov's style, with its simple yet precise narrative language, explains why he, the author, places himself on par with his characters, sharing their joys and sorrows.

The artistic concept of personality in Askarov's works focuses on the spiritual qualities of his characters, who are capable of compassion and patience. In extreme historical circumstances, they demonstrate moral strength and human significance. The writer masterfully creates the images of his heroes: they are humble, sensitive, yet at the same time, they courageously face the challenges of fate as hardworking people from the depths of Altai. Askarov's works are characterized by a synthesis of both his own life experience and the traditions of classical and con-

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temporary Kazakh and world literature. This experience has influenced the development of his general humanistic concept, his concept of personality, his unique artistic style and language, which has secured his significant place in professional Kazakh literature. "When discussing concepts such as high aesthetic taste and the writer's mastery in the literary space, it is indisputable that the works of Alibek Askarov, each of which corresponds to its own harmony and nature, represent spiritual worlds that have enriched the treasure trove of Kazakh literature" [18].

## Conclusion

The philosophical and moral foundation of Askarov's works concentrates on the main ideas of spiritual quests and the development of personality, as well as the paths of unification between the individual and society. The key features of his creative style are philosophical depth and a refined psychological portrayal of his characters. In the books of A. Askarov, a vivid world of living people is created. A. Askarov is a writer who has given a new impulse to the artistic development of Kazakh prose, embodying a new concept of personality and finding an adequate artistic solution for it. A distinctive feature of the artistic concept of personality in Askarov's works is its dynamism and internal "inseparability from life." Thus, when discussing the features of the artistic concept of personality in the writer's works, one can focus on the fact that Askarov clearly delineated the dynamic vision of the era; his involvement in describing a collective judgment about human existence serves as a necessary stimulus for the writer's artistic talent, which gives his works individuality. In expressing his authorial stance on the definition of the concept of personality, Askarov bases his approach on the artistic realization of certain types of heroes, in the context of ambiguous relationships with circumstances and within the style of his literary works. Thus, the concept of personality constitutes a special artistic structure and presents itself as a model of the writer's worldview concerning the perception of the spirit and philosophy of man in connection with historical reality. It serves multiple essential functions within the framework of artistic prose. Firstly, it establishes author's position as a writer; secondly, it lays the foundation for understanding the ideological and thematic cohesion of his entire body of work; thirdly, it serves an organizing function that unites all elements within the text; and fourthly, it contributes to shaping the writer's stylistic and genre identity. In fact, it is through the authorial image that the underlying ideas and artistic intentions present in the writer's works are revealed [19].

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### Әлібек Асқаровтың прозасындағы жеке тұлғаның көркемдік тұжырымдамасы

**Аңдатпа.** Мақалада қазақ және әлемдік романистика контекстінде А.Асқаровтың шығармашылығындағы жеке тұлғаның тұжырымдамасын көрсету тәсілдері қарастырылады. «Жеке адам тұжырымдамасы» ұғымы гуманитарлық ғылымдар теориясындағы басты ұғымдардың бірі болып табылады. Адамның жеке санатын талдауға арналған сыни әдебиетке шолу жасалды, олардың негізділігі мен заңдылығы көрсетілді. Тұлға тұжырымдамасының проблемасы отандық және әлемдік әдебиет теориясында талқыланатын мәселелердің бірі ретінде айқындалады, бұл авторларға сыншы-әдебиеттанушылардың ұстанымын ұсынуға мүмкіндік береді. Мақаланың негізгі мақсаты А.Асқаровтың прозасындағы тұлғаның көркемдік тұжырымдамасы проблемасын талдау болып табылады. Жазушының әңгімелері мен романдарын түпмәтінді талдау кейіпкерлердің рухани әлемінің ерекшеліктерін және олардың дүниетанымындағы доминанттарды анықтауға мүмкіндік береді. «Жеке тұлғаның көркемдік тұжырымдамасы» ұғымын құрайтын құбылыстардың әдеби кешенін негізге ала отырып, жазушының прозасында тұлға типологиясын қарауға әрекет жасалды. Нәтижесінде, жазушы өз уақытын қоғам дамуының бір кезеңі ретінде сезініп, өз елінің, өз халқының тарихын талдап, адам туралы, оның тарихтағы орны туралы терең қорытындылар шығарады. Осы бап әдебиет пен поэзия теориясының дамуына белгілі бір үлес қосады.

**Түйін сөздер:** А. Асқаров, тұлға тұжырымдамасы, басты кейіпкерлер, типология, тұлғаның дүниетанымы, құндылықтар жүйесі, қазақ романистикасы.

### Художественная концепция личности в прозе Алибека Аскарова

**Аннотация.** В статье рассматриваются способы репрезентации концепции личности в творчестве А.Аскарова в контексте казахской и мировой романистики. Понятие «концепция личности» является одним из главных в теории гуманитарных наук. Представлен обзор критической литературы, посвященной анализу категории личности человека, демонстрируется их обоснованность и правомерность. Проблема концепции личности определяется как одна из дискутируемых в теории отечественной и мировой литературы, что позволяет авторам представить позицию критиков-литературоведов. Основной целью статьи является анализ проблемы художественной концепции личности в прозе А. Аскарова. Контекстуальный анализ рассказов и романов писателя позволяет выявить специфику духовного мира героев и доминанты в их мировоззрении. Предпринята попытка рассмотрения типологии личности в прозе писателя, исходя из литературного комплекса явлений, составляющих понятие «художественная концепция личности». Результаты выявили, что писатель осознает свое время как один из этапов развития

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общества, анализирует историю своей страны, своего народа и делает далеко идущие выводы о человеке, его месте в истории. Настоящая статья привносит определенный вклад в развитие теории литературы и поэтики.

**Ключевые слова:** А. Аскаров, концепция личности, главные герои, типология, мировоззрение личности, система ценностей, казахская романистика.

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