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THE CONCEPT OF THE HISTORICAL PERSONALITY OF THE ERA OF THE GOLDEN HORDE

Abstract. The article is devoted to the comparative and historical study of artistic features of the author's concepts of history and personality on the material of the novel "Chinggis Khan" by V. Yang and "Warriors of the Golden Horde" ("Unexpected Guest - Jochi" (2019), "Batu-Khan") by N. Sanzhar. These works talk about one historical epoch. But the writers lived and worked in different periods of history, in different states. And the novels reflect different points of view. Each writer from the position of his time approaches the development of the concept of historical personality, in a new way considers the priority of universal human values. V. Yan depicts the historical past through the actions of Genghis Khan, and a modern Kazakh writer N. Sanzhar shows history through the events related to Jochi and Batu, which were of key importance in the formation of the statehood of Kazakhstan. Each of the writers follows their own concept of historical personality. To V. Yan it was important to focus the reader's attention on the cult of violence and cruelty. N. Sanzhar is more concerned with Genghis Khan's attitude towards his mother, wife and children, his descendants, and the mission of Jochi Khan, Batu Khan. N. Sanzhar's approach to developing the theme stands out for its novelty. The portrayal of the character of Genghis Khan and his descendants is associated with a new view of history, deepening psychologism and strengthening the moral criterion in the assessment of personality. The author tries to understand the degree and depth of his character's contradictions. Using the method of self-disclosure, the writer shows the spiritual drama of the hero - a man of his time.

Keywords: historical personality, author's concept, novel, Golden Horde, Nationhood, history's topic

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Алтын Орда дәуіріндегі тарихи тұлғаның концепциясы

Аңдатпа. Мақала В. Янның "Шыңғыс хан" және Н. Санжардың "Алтын Орда жауынгерлері" ("Күтпеген қонақ – Жошы", "Бату-хан") романдарының материалдары негізінде тарих пен тұлғаның авторлық тұжырымдамаларының көркемдік ерекшеліктерін салыстырмалы-тарихи зерттеуге арналған. Бұл шығармалар бір тарихи дәуір туралы баяндайды. Бірақ жазушылар тарихтың әртүрлі кезеңдерінде, әртүрлі мемлекеттерде өмір сүріп, жұмыс істеді. Романдар әртүрлі көзқарастарды көрсетеді. Әр жазушы өз заманының көзқарасы бойынша тарихи тұлға тұжырымдамасын жасауға кіріседі, жалпыадамзаттық құндылықтардың басымдығын жаңаша қарастырады. В. Ян тарихи өткенді Шыңғысханның іс-әрекеті арқылы бейнелейді, ал қазіргі қазақ жазушысы Н. Санжар тарихты Қазақстан мемлекеттілігін қалыптастыруда маңызды мәнге ие Жошы мен Батумен байланысты оқиғалар арқылы көрсетеді. Әр жазушы өзінің тарихи тұлға концепциясын ұстанады. В. Янға оқырманның назарын зорлық-зомбылық

пен қатыгездікке аудару маңызды болды. Н. Санжар Шыңғысханның анасына, әйеліне және балаларына – өз ұрпақтарына деген көзқарасын, Жошы хан, Бату ханның миссиясын көбірек толғандырады. Н.Санжардың тақырыпты дамытуға деген көзқарасы жаңалығымен ерекшеленеді. Шыңғысханның, оның ұрпақтарының мінезін бейнесі тарихқа деген жаңа көзқараспен, психологизмді тереңдетумен және жеке тұлғаны бағалаудағы адамгершілік критерийлерді күшейтумен байланысты. Автор өз кейіпкерінің қарама-қайшылығының дәрежесі мен тереңдігін түсінуге тырысады. Өзін-өзі ашу әдісін қолдана отырып, жазушы өз заманындағы кейіпкер-адамның рухани драмасын көрсетеді.

Кілт сөздер: тарихи тұлға, авторлық концепция, роман, Алтын Орда, мемлекеттілік, тарих тақырыбы

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Концепция исторической личности эпохи Золотой Орды

Аннотация. Статья посвящена сравнительно-историческому изучению художественных особенностей авторских концепций истории и личности на материале романа «Чингиз-хан» В. Яна и «Воины Золотой Орды» («Нежданный гость – Джучи» (2019), «Бату-хан») Н. Санжара. Эти произведения повествуют об одной исторической эпохе. Но писатели жили и работали в разные периоды истории, в разных государствах. И романы отображают разные точки зрения. Каждый писатель с позиции своего времени подходит к разработке концепции исторической личности, по-новому рассматривает приоритет общечеловеческих ценностей. В. Ян историческое прошлое изображает через действия Чингисхана, а современный казахский писатель Н. Санжар историю показывает через события, связанные с Джучи и Бату, имеющих ключевое значение в формировании государственности Казахстана. Каждый из писателей следует своей концепции исторической личности. В. Яну важно было акцентировать читательское внимание на культе насилия и жестокости. Н. Санжара больше волнует отношение Чингисхана к матери, жене и детям – своим потомкам, миссия Джучи-хана, Бату-хана. Подход Н. Санжара к разработке темы выделяется новизной. Изображение характера Чингисхана, его потомков связана с новым взглядом на историю, углублением психологизма и усилением нравственного критерия в оценке личности. Автор пытается понять степень и глубину противоречивости своего героя. Используя прием самораскрытия, писатель показывает духовную драму героя – человека своего времени.

Ключевые слова: историческая личность, авторская концепция, роман, Золотая Орда, государственность, тема истории

1 Introduction (Talgatbek A.).

Literary science today is aware of the need to create a new concept of the history of literature of the 21st century, taking into account the real drama of the entire historical process. The formation of a new mentality leads to increased attention to the state of the surrounding world, the realities of socio-political reality, the problem of correlation of a person and history, the exact reproduction of the relationship of times.

In recent decades the public interest in the history of Kazakhstan and the history of its past has increased. The true understanding of the ways of development of the state acquires special ideological and moral value.

At the present stage of the development of society there is a need and opportunity to depart from the ideological and theoretical clichés and clichés, to develop new ideological

and aesthetic approaches to the problem of the Soviet historical prose, to review settled ideological and aesthetic views. This determines the relevance of our study.

Since the middle of the thirties, when in the atmosphere of the rise of general interest in the historical and cultural past of the country the flowering of the Soviet historical novel began, associated with the names of A. Tolstoy, S. Borodin, V. Shishkov, S. Zlobin, I. Yesenberlin, I. Kalashnikov, V. Yan and others, there was an increased interest in the theoretical development of the problem among writers, literary scholars, and critics.

The researchers focused on the problem of the historical novel, its genre specificity, and canons.

The question of the writer's attitude to the past and his work with historical documents became a topic of study for many scholars, critics and writers. Both the collection of material, the construction of the plot of the work, and the problem of correlation of the truth of history with artistic truth were of interest. Responding to these questions in different ways, all the participants of the discussion were unanimous in the main - the writer must be well aware of historical facts and proceed from them in his work. The main criterion of the historical novel is historical truth.

In the works of Yu. Andreev, S. Petrov, L. Aleksandrova, G. Lenobl, V. Kirpotin, V. Kargalov, V. Oskotsky, A. Pautkin explore the problems of historicism, the relationship of historical accuracy and fiction, the problem of historical personality and its figurative reflection in the historical novel; plot, composition and language.

The task of our study includes a comparative and historical study of artistic features of the author's concepts of history and personality on the material of the novel «Genghis Khan» by V. Yang and «Warriors of the Golden Horde» («Unexpected Guest - Jochi» (2019), «Batu-khan») by N. Sanzhar, written in different socio-political environments. It was important for us to study the reflection of the concept of historical personality on the material of Russian historical literature as a precedent of the artistic model of the Soviet period of history; to identify the originality of artistic reconstruction of the historical era and personality in the newest historical novel of Kazakhstan XXI century.

Despite the importance of the epoch in the public consciousness there are contradictory views on the history of the period of the Golden Horde, the descendants of Genghis Khan - Jochi Khan, Batyi-Khan. This is due to the little studied topic, this explains the fact that many Kazakhs do not know about the role and place of historical personalities in the history of Kazakhstan. The concept of historical personalities restores the historical consciousness of society.

The author, creating the character of historical figures, is based not only on the facts of bygone times, but also studies a particular social type of personality, expressing the characteristics of historical reality. At the same time an important role is played by the artist's vision from the point of view of today. And this position makes adjustments to the further development and deployment of the internal patterns of the artistic image.

The place of a person in history, his principles, activities, appearance, and his artistic recreation are connected to the peculiarity of the author's concept. Each image is the result of artistic generalization. The writer, depicting the past, having studied the psychology, behavior, aspirations, worldview of the historical person, creates on this basis the concept of the character of his hero.

“As far as the concepts of character and personality are concerned it is certainly the former that has a longer history” (Banicki, 2017: 52). Through historical events we learn not only the biography of a historical figure, but also his character and worldview.

2 Materials and methods.

2.1 Research methods (*Bazylova B.*).

The principles of historical and literary and comparative-typological methods of studying literary works were used in the work; also, the systematic approach allowing to characterize the artistic concept of personality in the historical novels of N. Sanzhar and V. Yang in the context of cultural, historical, social problems of the present.

2.2 Material description. (*Bazylova B.*).

The material of the study is the novels “Chinggis Khan” (1939) by V. Yang and “Warriors of the Golden Horde” (2019, 2021) by N. Sanzhar. These novels are different because they were created in different historical times, in different socio-political and socio-cultural contexts. Each writer has his own concept, his own interpretation of the historical character.

3 Discussion (*Bazylova B.*).

The interest in the novel “Genghis Khan” by V. Yan increased in connection with the appearance in the 70s of the novels by I. Kalashnikov “Cruel Age”. Literary critics noted a further deepening of historicism in the novel, the novelist’s innovation in mastering the historical material and solving the problem of “personality and history”, the author’s appeal to the philosophy of history and actualization of moral problems, style and linguistic features of the novel were noted (Oskotsky, 1980; Tulohonov, 1991; Karnakov, 1981; Nesterov, 1978).

All critics believed that the main goal of these novels is the portrayal of the big story, the assertion of the human person as the only value and goal of social development. If the pathos of V. According to V. Oskotsky, Yan’s pathos is “a passionate affirmation of the futility of tyranny, soullessness, despotism, and the denial of the cult of all-pervading violence”, while for I. Kalashnikov the main task was to show “the self-development of character, the social genesis of misanthropy” (Oskotsky, 1980: 28).

The first reactions to W. Yang’s novel «Genghis Khan» were contradictory. On the one hand, the writer was accused of falsifying history, and on the other, - appreciated the talent of the author, his creative ability to foresee the future of Europe. But over time, the novel was looked at differently. T.K. Lobanova not only pointed out a distinctive feature of the author’s concept of Vasily Yana - «aggressive violent policy that contradicts the ideals of humanity is doomed», the civil duty of man - «sacred revenge for the violated fatherland» (Lobanova, 1975: 22).

The researcher paid attention to the specificity of plot and composition, the closeness of its heroes to the characters of heroic epic, the originality of style and language / (Lobanova, 1975: 77).

Researcher J. Esalnek believes that «the interest in personality is a super task of a writer who claims to be a novelist» (Esalnek, 1991: 18).

The hero himself and the scale of his personality are commensurate not only with historical time, but with the macro- and micro-environment surrounding him. The personality of the hero is given in the system of three coordinates: history - people - associates. The image of Genghis Khan bears the main ideological and artistic load in the text: the level of its disclosure determines the level of implementation of the author's idea and the specificity of the artistic structure of the novel.

The novel, from the description of Central Asia to the depiction of relationships within medieval Mongol society, is subordinated to the disclosure of the image of the protagonist, the image of the complexity and contradictions as the creator of the greatest nomadic empire from the Pacific Ocean to the banks of the Dnieper. Genghis Khan in W. Yang is not just a man in conflict with other people, clan, society to which he belongs. This - «shaker universe», inspiring fear, bringing destruction and death. He symbolizes the world of barbarians in conflict with the world of culture. W. Yang presents Genghis Khan in such a way. This determined not only the basic criteria in the evaluation of historical figures, but also the specifics of the plot, composition, system of characters and poetics of the novel.

The creative process begins in V. Yang with the creation of the nature of the leading character of his work. The writer seeks to present Genghis Khan on the pages of his novel most fully, following exactly the laws of the historical genre with an emphasis on the correlation of historical facts with fictional events.

Using the method of combining different points of view and assessments (the author introduces the hero only in the fourth part), the writer shows Genghis Khan in the perception of those who knew, saw, heard about him, while maintaining his position - an objective narrator. Genghis Khan's attitude to the people around him is the basis of the plot and composition of the novel. Most of the characters, with all their independence and ideological and artistic significance serve as a kind of reflection of the main character of the novel.

The novel presents a gallery of types and characters, among them Muhamad Shah Jalal-ud-Din - the historical and ideological antipode of Genghis Khan. According to the chronicles, he is one of the few representatives of the nobility of Khorezm has offered resolute resistance to Genghis Khan, led the struggle of the Mongols against tyranny. Diametrically opposed to the historical mission of heroes leads to a clash of their views, positions (Genghis Khan - «scourge of nations», a tyrant and destroyer, and Jalal-ad-Din - defender of the poor and the liberator of the fatherland).

In W. Yang's novel, Jalal-ud-Din's image is romanticized: he is brave, loyal to his homeland, and faithful to his beliefs. The author also defined his historical mission - the denial of Genghis Khan's policy of conquest, the rejection of all despotism. The negative qualities of Genghis Khan in the context of his relations not only with his family members, but also with his associates and political figures, such as Timur-Ielik, Khorezm-shah Mohamed, are vivid and clear.

The image of the vagabond philosopher Haji-Rahim is the key one in the novel and pulls together all the plot lines of the novel. The sage Hadji Rahim acts as a prosecutor, and his character has the best of the people: conscience, courage, and fortitude. Haji-Rahim preaches a philosophy of goodness that contradicts the cruelty, despotism, and destruction that Genghis Khan carries. The novel traces the conflict of the humane and the anti-human.

The cult of violence associated with the appearance of Genghis Khan, the inevitability of death of everyone and everything give this image an epic scale, symbolizing the victory of the soulless and inhuman.

B. Yang turns to the background of the hero, trying to motivate his subsequent deeds and explain his desire for absolute power. In the chapter "What the Ambassador said about Genghis Khan," the writer does not just talk about the life of the hero, but also tries to identify the circumstances in which Genghis Khan formed as a person. Even in his youth, Genghis Khan had to endure disasters and hardships, which contributed to the formation of the main traits of his character, such as endurance and perseverance. The author shows his character as a competent commander: Genghis Khan united the warring tribes and rebuilt the Mongol army; he was able to subjugate all Mongol nomads and conquer huge territories to his will. V. Yang tries to discover the causes of his character's moral degradation, to show the destructive role of omnipotence. He sees the spiritual drama of Genghis Khan in the fact that the aging ruler vainly seeks the elixir of immortality, trying to prevent the approaching death.

The motif of death in the novel helps the writer to reveal more deeply the image of his hero. "Messenger of Heaven" is dreaming, beating helplessly, unwilling to share the fate of all mortals. Horror and fear follow the ruler throughout the novel. He from everywhere prescribes healers, sorcerers, scientists seek the help of the sage Chan-Chun to find a cure for immortality. Sowing death everywhere, Genghis Khan himself is powerless against it. These scenes take on a symbolic meaning in the novel. The writer sees in it, on the one hand, the secret weakness of a great man, on the other, the end of a spiritually degraded person.

The author's concept of historical personality is also determined by the specifics of the historical era: the very time when the novel was written (1934-1937), the sociopolitical situation of those years, as well as the author's desire to actualize the present by referring to the past. V. Yan gives his interpretation of authentic documents and evidence, in addition, the obvious parallel between the wars of aggression of Genghis Khan and Batyi and the newly emerged modern Genghis Khan - Hitler, who claims world domination.

Using the method of comparing the characters and contrasting the personality of Genghis Khan to the people, his heroic struggle for national identity, the writer highlights the main thing: tyranny, soullessness and despotism are historically doomed; the purpose of military campaigns of Genghis Khan - crushing, and Genghis Khan's role in history - destructive. The strength of an outstanding personality lies in his connection with the masses, in his ability to foresee the course of historical movement and the prospects of social development. Man is valuable and great only when it serves the needs of his time. This is the concept of the historical personality in the novel by Vasily Yang.

In Nurlan Sanzhar's novel we meet a different interpretation of the theme of history and personality of the Golden Horde era. The writer, through portrayal of the fate of Turkic women, shows the history of the emergence of a new ethnic group - the Kazakh people, the origins of the Kazakh ulus the Ak Horde.

The novel shows Genghis Khan's personality and politics through his attitudes toward his relatives, subjects, and enemies. The writer rejects straightforwardness and unambigu-

ity in revealing Chinggis Khan's image and acts as an analytical psychologist, showing him as Oyang's son, as Borte's husband, and as Jochi's father.

Genghis Khan's personality is shown in the novel in the course of his relationships with his kin. The writer portrays Genghis Khan episodically, focusing on his mother and wife, also his eldest son, Jochi, and grandson, Batu. The author believes that Genghis Khan was a great commander, a competent strategist and tactician, and that cruelty, violence, and cold-bloodedness were not a quality originally given to him. Having worked through a vast body of literature, N. Sanzhar formed his own, artistic vision of that era. His hero, on the one hand, is a living person, on the other hand, is a historical figure, a man of his time. His personal transformation - the transformation into the executioner of entire peoples - encapsulates the lesson given by history itself: aggression and violence in politics are doomed to failure.

There are not many actors in the novel. But all strata of society are shown; the administration, soldiers, clerics; all crafts and everyday life; a picture of the life of peoples inhabiting the Turkestan steppe is conveyed. The work presents to the reader a panorama of events and phenomena: watchful and treacherous Khans; brave Kaa-Saki, forced to fight desperately in the vanguard of Genghis Khan's army to survive; abandoned orphans in the steppes; the tortured by abuse of ordinary people.

The writers relied on general sources and documentary evidence, on the history of the conquering campaigns of the Tatar-Mongols. Already from the end of the 60-70s of the XX century began to publish extensive literature examining the activities of Genghis Khan at various stages of his life given that, as wrote the largest Mongol scholar, Academician B.Y. Vladimirtsev, "Genghis Khan was a son of his time, a son of his people, therefore it should be considered acting in the environment of his age and his environment, rather than transferring it to other ages and other places of the globe" (Vladimirtsev, 2020: 48).

H. Sanzhar follows the historical facts and tries to recreate the special flavor of the era and the peculiarities of the mentality of Turkic women who raised the great commanders in the love for their native language and respect for the steppe laws. In the novel everything is subordinated to the main artistic task of the writer - to show the ways of foundation of the Ak Horde.

The characters of the novel, on the one hand, are significant in themselves, on the other hand, they act as a symbol of life, humanity, with its desire for a peaceful life. N. Sanzhar, like V. Yan, compares Genghis Khan with other characters to highlight the main features of his character. Genghis Khan's attitude to the people around him, his actions help to create the most holistic image of the main character, to identify not only the qualities of a military leader, but also as a son, father and husband.

The novel's artistic function is fulfilled by the image of Genghis Khan's mother, Oyang. Genghis Khan's antihumanism is more deeply understood when he is juxtaposed with the image of his mother. Her image embodies the idea of serving for the good of the people, preserving the mother's language - «ana tili». Through Chinggis Khan's attitude to his mother the author demonstrates the changes taking place in him. Oyan-kind, not accepting the cruel and destructive policy of her son, collected on the battlefields of children left without parents: «Oyan understood that for the cruelty of her eldest son she-his own

mother - must bear human responsibility before the pure face of heaven Tengri. She wanted to soften this guilt before the heavenly arch, to placate.

Oyang convinces her son not to harden his heart. In the mother's attitude to Genghis Khan there is an increasing misunderstanding of her first-born son: «However, she was dissatisfied with the animal cruelty that came from her eldest son Timuchin» (Sanzhar, 2019: 126).

H. Sanzhar shows Genghis Khan's mother as his wise advisor, instilling hope in him, who strives to explain to him the strengths and weaknesses of Turkic politics. She guides him correctly and profitably to make alliances and deals between clans.

Genghis Khan tries to listen to his mother's request: «Genghis Khan was stunned by his mother's words. Her tears. He rushed to her. Hugged her. He pressed her to his broad chest» (Sanzhar, 2019: 157).

Another striking image of the novel is that of Dzhuchi. The relationship between father and son is translated into the relationship of a lord and a warrior. Genghis Khan gives his eldest son the vast steppes of the Dasht-i Kipchak. But knowing that he is disobedient, he tries to tie him by strong bonds - the laws of Yasa, to obey only him, as his father and ruler of the universe.

Using the method of self-disclosure of the hero, the writer leads him to a logical end - cruelty begets cruelty. This directly correlates with the author's conception of Genghis Khan's image: the policy of cruelty also affected his relatives; his own brother Chagatai is to blame for Jochi's death.

The figure of Genghis Khan is tragic in its own way. Already in his old age, having mastered half of the world, he speculates on the purpose of his half-century of activity. Realizing his utter loneliness, he tries to convince himself that he is called by the great Heaven to rule over people. As in W. Yang's novel, Genghis Khan feels completely powerless in the face of approaching death and seeks immortality. Conversations with the Chinese philosopher encouraged him: he had a real chance to create his own Eternal World - «Mangilik El». Genghis Khan began to understand his immortality in a spiritual sense.

The author's historical and artistic conception is also important. N. Sanzhar's novel «Unexpected Guest - Jochi» could not become an ordinary literary repetition. Different tasks of the time dictated a different interpretation of the era and the image. Specifics of the time defined not only new trends in the development of the historical genre, but also expanded its ideological and moral polyphonism. The writer believes that «the idea of universal peace and harmony, equality and fraternity of «Mongol» Chinggis Khan ideology echoes the ideas of the 20th century revolution, and it clearly proves the failure of socialist ideas» (Batu-Khan, 2021: 9). In the process of historical development there is an indisputable interconnection of phenomena - the destinies of people and destinies of peoples, past and present. N. Sanzhar tries to understand and explain the essence of the historical phenomenon, to complete it in his imagination. In his opinion, the Kazakh prose has not yet explored the era of the Golden Horde.

Philosophical comprehension of history and deepening of psychological development of a character defined the author's concept of personality. N. Sanzhar's interpretation of history is closely linked to moral issues. The writer is convinced that a personality is formed

not only by social and historical conditions of life, but also by deep moral processes. The novel actualizes the idea of the responsibility of man for his actions to the present and the future.

Having compared the novels of V. Yan and N. Sanzhar at the level of plot, conflict, type of hero and poetics, one can see that, despite the commonality of the material, the chronology of the plot action in these novels coincides only partially. Pictures of the battle on the Kalka in the trilogy of V. Yan is widely deployed and shown as a culmination of the first book, while N. Sanzhar does not depict these events. Batu Khan (Batu-khan) - the leader of the campaign to Rus, in V. Yan grows into a hero, with whom dying Genghis Khan connects his hopes to continue his work of conquering the universe. In the second book of the trilogy the protagonist, Batu Khan completes the bloody deeds that his grandfather, Genghis Khan, did not have time to carry out.

In N. Sanzhar, Batu created the first steppe state Uly Ulys. And he chose the Kaa-Sak people, the Kazakhs, as a support for this state. These discrepancies in the plots of works reflect the setting for different artistic structures, motivated by the original creative intentions of the writers. The analysis of the trilogy by V. Yang shows that the writer seeks to recreate the overall picture of the Mongol conquests of Genghis Khan before Batyi, which corresponded to his ideological and artistic concept dictated to him by the Soviet ideology. The narrative side of N. Sanzhar's novel was determined under the influence of new times and other national ideas.

H. Sanzhar focuses not only on the period of Chinggis Khan's destructive campaigns, but also on the period of formation of a centralized state in the expanses of Sary-Arka, which contributed to the consolidation of the Turkic people and its cultural progress.

4 Results (*Bazylova B.*).

Vasily Yang's novel "Genghis Khan" and Nurlan Sanzhar's novel "Warriors of the Golden Horde" are devoted to the development of one theme, the interpretation of one era. Written in different periods of history, by writers from different countries, these works reflect different points of view. Each writer from the position of his time approaches the development of the concept of historical personality, in a new way considers the priority of universal human values.

Abdulina A. notes that «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» (Abdulina, 2019: 135).

The novel of V. Yang, written in the 1930s, met the requirements of the historical genre and its traditional forms, when the artist highlights the era through the historical personality, whose emergence was motivated by the historical era, with the foreground put forward the people's self-awareness. In N. Sanzhar's novel written in our time, historicism becomes realized, actualized as a qualitative feature of contemporary literature and associated with a philosophical understanding of history and increased psychologism.

5 Conclusion (*Bazylova B., Talgatbek A.*).

In V. Yan and N. Sanzhar we find a single creative: setting. Reflecting on the skill of the historical novelist, they believe that it is impossible to follow the strict scientific accuracy in describing the life of the hero of the novel. Writers for the widest freedom of imagination of the author, just as long as the speculation and fantasy were built on the exact facts of scientific and historical research. The plot of "Genghis Khan" is set by the history and geography of the Mongol conquests. However, while N. Sanzhar's novel focuses on the descendant of Genghis Khan, the founder of the Golden Horde - Batu, V. Yan focuses on the image of Genghis Khan himself - evil, shrewd, cunning and ruthless. The ideological context of the time when the two novels were written also determined different emphases of writer's attention: chronicle - in depicting the horrors of the Mongol campaigns and debunking the personality of Genghis Khan by V. Yan, the installation on the study of the character through other characters - N. Sanzhar.

This determines the specificity of the system of characters and the concept of the historical personality in both writers. N. Sanzhar, who chose the "evolutionary" way of creating the image of Genghis Khan, has no straightforward accusatory descriptions. The main thing for the writer - to show the development of character, included in a system of family life, then tribal and clan relations, and, finally, social and public relations in the state he created. The very time forms in the novel Genghis Khan, the cult of power and strength grow in him gradually.

Each of the writers follows his own conception of the historical personality. V. Yan was important to focus the reader's attention on the cult of violence and cruelty, which in the inner circle of Genghis Khan determines everything, down to family and domestic relations, that is why his Juchi is not poisoned, and barbarically killed by mysterious killers who were sent by Genghis Khan himself (according to Mongolian custom broke his backbone), N.N. Sanzhar is more concerned about Genghis Khan's attitude to his mother, wife and children - his descendants, the flourishing of violence.

N. Sanzhar's approach to developing the theme stands out for its novelty. The portrayal of Genghis Khan's character is associated with a new view of history, deepening psychologism, and strengthening the moral criterion in assessing personality. The author tries to understand the degree and depth of his character's contradictions. Using the method of self-disclosure, the writer shows the spiritual drama of the hero - a man of his time.

Having compared two historical novels on the same theme, we came to the following conclusions:

1. Building the logic of the protagonist's character from the perspective of their view of the historical person and his role in history, the writers are converging in their assessment of Genghis Khan's activities. Denouncing the cult of violence, they assert the human personality as the only value and goal of social development. The pathos of the novels is in the denial of all despotism.

N. Sanzhar seeks to understand the philosophy of history, to show the ambiguity of a large-scale personality.

2. The novels explore the problem of "personality and history" in its correlation with the life of the people and national consciousness. The writers pass sentence on all violence, destruction of man in man, raising the spirit of high citizenship.

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