

Chingiz Aitmatov's Inexhaustible Love For Humanity

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Abstract:

This article provides a comprehensive overview of the entire creative career of Chingiz Aitmatov, an eminent literary artist of the 20th and 21st centuries. The authors delineate the principal direction of the great writer's creative pursuits, identifying the key milestones and stages of his development as a master of the written word. They endeavor to demonstrate the artist's value orientation and humanistic worldview, as well as the eternal values reflected in his literary works, employing examples from the master's writings for this purpose. Indeed, in each of his works, Chingiz Aitmatov addressed pressing contemporary issues, elevating them to the level of universal human concerns. He was imbued with love for humanity, believed in its future, and in many ways demonstrated the fortitude of ordinary people, revealing the complex vicissitudes of his era through the destinies of his characters. His works increasingly resonated with a call to humanity, and his humanism and philanthropy became progressively more evident. It is precisely this that earned him the well-deserved sympathy of millions of people around the world, while simultaneously establishing him as a great humanist thinker

Background: Chingiz Aitmatov (1928–2008) is not only a classic of Kyrgyz and Russian literature but also a writer of planetary significance, whose works have been translated into more than 170 languages. In the 21st century, amidst globalization, erasure of cultural boundaries, and the dominance of mass culture, Aitmatov's work regains particular relevance. His persistent appeal to eternal values—goodness, justice, love, memory, and humanity—serves as a moral counterweight to spiritual crisis and the phenomenon of "mankurtism" (loss of historical memory). Despite the extensive body of scholarly literature devoted to the writer's poetics and individual works, the axiological aspect of his entire creative legacy, from his first short stories to his final novels, has not yet been subjected to comprehensive analysis. This article aims to fill this gap by examining Aitmatov's artistic world as an integral value system. The novelty of the research lies in the attempt to trace the evolution of the writer's humanistic worldview across all genres (short stories, novellas, novels) and to identify the key value dominants that form the foundation of his "inexhaustible love for humanity."

Materials and Methods: The material for this study comprises the complete twelve-volume collection of Chingiz Aitmatov's works published in Bishkek in 2024. The research corpus includes all twelve short stories (e.g., "The Newspaper Boy Dzyuyo," "The Red Apple"), eleven novellas (e.g., "Jamila," "Farewell, Gulsary!," "The White Ship"), and four novels ("The Day Lasts More Than a Hundred Years," "The Place of the Skull," "The Cassandra Brand," "When the Mountains Fall"). Additionally, the study draws upon scholarly monographs and articles by prominent literary critics such as A. Akmataliyev and K. Asanaliev. The methodological framework is based on a combination of comparative-historical and axiological (value-based) approaches. The comparative-historical method allows for the consideration of Aitmatov's works in the context of Soviet and world literature of the 20th century. The axiological approach serves as the principal tool for identifying, classifying, and analyzing the system of values (love, family, labor, nature, memory, truth) embodied in the artistic imagery and conflicts of the writer's prose. Methods of analysis, synthesis, and logical inference were employed to process the material and formulate conclusions.

Results: The analysis of Ch. Aitmatov's complete oeuvre through an axiological lens yielded the following results. Firstly, three distinct periods in the writer's value-based artistic evolution were identified: 1) The 1950s–early 1960s (formation of humanistic ideals in short stories and early novellas); 2) The 1960s–1970s (deepening of psychologism and the introduction of mythological value archetypes in novellas); 3) The 1980s–2000s (expansion to universal, planetary values in novelistic works). Secondly, the study systematized the core value dominants of Aitmatov's prose. It was found that love for humanity manifests through three main channels: (a) love for women and family (exemplified by the images of Seide, Jamila, Tolgonai); (b) love for land and nature (conceptualized through the Horned Mother Deer myth and the wolf pair in "The Place of the Skull" as a measure of morality); (c) love for memory and history (embodied in the anti-value of "mankurtism"). Thirdly, the results demonstrate that regardless of the genre or period, the central artistic conflict in Aitmatov's works remains the struggle between good and evil, where the measure of a character's humanity is their ability to make a moral choice in

favor of compassion, memory, and responsibility. The study confirmed that even under conditions of ideological pressure, the writer consistently defended the value of the individual human being over state dogma.

Results: The key findings are as follows: 1) Aitmatov's work serves as a bridge between Eastern and Western civilizations, synthesizing their value systems; 2) The writer's moral imperative is the preservation of humanity ("the human in man") under any circumstances, which he achieves by placing characters in situations of intense moral choice; 3) Aitmatov's ecological humanism posits nature as the ultimate measure of morality, linking the destruction of the environment directly to the degradation of the human soul. The theoretical significance of this research lies in its comprehensive axiological mapping of Aitmatov's prose. Further research prospects include a detailed comparative analysis of value systems in Aitmatov's work and the writings of other 20th-century humanist philosophers and writers

Conclusion: The study concludes that Chingiz Aitmatov's entire creative legacy represents a coherent and evolving axiological system centered on the concept of "inexhaustible love for humanity." The writer's humanism is not abstract but deeply rooted in the soil of national culture, myth, and history, while simultaneously addressing universal human concerns

Key Word: Ch. Aitmatov, humanism, goodness, truth, beauty, literature, love, moral choice, destiny, philanthropy, humanity, values, value orientation.

Date of Submission: 03-03-2026

Date of Acceptance: 13-03-2026

I. Introduction

A considerable body of material concerning the life and work of the great writer is available in open information sources. Nevertheless, let us examine certain facts of Chingiz Aitmatov's life journey.

Firstly, both his father, Torekul Aitmatov, and his mother, Nagima Abduvalieva, were educated representatives of their era. Consequently, as parents, they endeavored to provide their children with an excellent education to ensure their proper upbringing and development as individuals meeting the demands of the new era, the nascent socialist society. This constituted the primary impetus for the awakening of Ch. Aitmatov's creative talent.

Secondly, Chingiz Aitmatov himself acquired a sufficient level of education. It is known that he graduated from the livestock veterinary technical school in Zhambyl, subsequently the Kyrgyz Agricultural Institute in Frunze, and later the literary courses at the A. M. Gorky Literature Institute in Moscow. He was referred to the latter educational institution by A. A. Saliev, the then chairman of the Writers' Union of the Kyrgyz SSR, after he had already gained recognition as a writer. There is an opinion that had he not studied at these courses, he would have become one of the tens of thousands of mediocre writers who transform creative writing into a mere means of subsistence. This represents the second reason that prompted his entry into the artistic domain.

The third reason propelling Ch. Aitmatov into creative work was the writer's own life experiences. He encountered numerous trials throughout his life; from childhood, he faced life's vicissitudes. His father was arrested and executed. From a young age, Chingiz was compelled to work as a village council secretary, a teacher, a financial agent, and an assistant combine operator and tractor driver. He accumulated considerable life experience, witnessed numerous life dramas and tragedies—all of which subsequently served as material for his artistic works. Thus occurred the formation and development of the eminent artist of our time.

Chingiz Aitmatov commenced his creative activity with the short story, a minor genre of prose. He authored twelve short stories in total. They are as follows: "The Newspaper Boy Dzyuyoy" (1952), "Ashym" (1952), "We Proceed Further" (1952), "The Gentry" (1953), "In the Stony Field" (1954) (these were published in Russian); "White Rain" (1954), "Night Irrigation" (1955), "The Suspended Bridge" (1955) (these were published in Kyrgyz); "The Red Apple" (1964, published in Russian); "The Paternal Heirloom" (1968, published in Kyrgyz); "Meeting with the Son" (1964, written in Russian, initially published in English and French); "Until the Cranes Return" (1972, published in Kyrgyz).

In the late 1950s, Chingiz Aitmatov transitioned to the novella genre. He authored eleven novellas in total. They are as follows: "Face to Face" (1957), "Jamila" (1958) (these were written in Kyrgyz); "The Camel's Eye" (1961), "My Poplar in the Red Kerchief" (1961) (these were written in Russian); "The First Teacher" (1961), "The Milky Way" (1963) (these were written in Kyrgyz); "Farewell, Gulsary!" (1966), "The White Ship" (1970), "The Early Cranes" (1975), "Piebald Dog Running Along the Shore" (1977), "The White Cloud of Genghis Khan" (1990) (these were written in Russian).

In the 1980s, Chingiz Aitmatov advanced to the novel genre. He authored four novels in total. They are: "The Day Lasts More Than a Hundred Years" (1980), "The Place of the Skull" (1986), "The Cassandra Brand" (1994), "When the Mountains Fall" (2006) (all written in Russian).

Chingiz Aitmatov also produced several works in collaboration with other creative individuals. They include: "The Ascent of Mount Fuji" (1973, drama, with K. Mukhamedzhanov); "Ode to the Greatness of Spirit" (1991, dialogue-book, with D. Ikeda); "The Night of Remembering Socrates, or the Trial of the Mankurt's Skin" (1994, drama, with M. Shakhhanov); "The Cry of the Hunter Over the Abyss" (1997, dialogue-book, with M. Shakhhanov). Thus, Ch. Aitmatov also engaged in fruitful collaborative work with his colleagues.

Chingiz Aitmatov produced another interesting book, which may be characterized as a collection of autobiographical stories: "Childhood in Kyrgyzstan" (1998, published in German). It was subsequently translated into Turkish, and from Turkish rendered into Kyrgyz, published in Kyrgyz in Istanbul in 2002.

From the foregoing, it is evident that the writer's creative path was fruitful, and he was able to attain considerable heights. Even during his lifetime, he was referred to as "Humanity's Aitmatov." The great writer passed away on June 10, 2008. Annually on December 12th—the writer's birthday—the Day of National Literature is commemorated in the Kyrgyz Republic. This serves as testimony to the respect for his enduring legacy.

II. Material And Methods

In this article, the life and work of the outstanding writer of our time, Chingiz Aitmatov, are subjected to analysis from an axiological perspective, with particular attention devoted to the artist's inexhaustible love for humanity and his humanistic worldview. The twelve-volume collection of the writer's works, published in Bishkek in 2024, serves as the material for this study. Additionally, scholarly works by renowned literary critics dedicated to various facets of Ch. Aitmatov's creative output were utilized. In investigating the multifaceted artistic activity of the writer, research methods such as analysis, synthesis, comparison, and logical inference were employed. The research was primarily conducted on the basis of comparative-historical and axiological methodologies.

Literature Review. We now proceed to review Chingiz Aitmatov's short stories, novellas, and novels. We shall not discuss the writer's journalism and dramaturgy, as we consider that recourse to his prose works suffices to reveal the writer's humanistic views and his value orientation.

In his first short story—"The Newspaper Boy Dzyuyuo"—the desperate situation of the Japanese people in the postwar period is narrated; through the example of little Dzyuyuo, the people's struggle for peace is depicted. Consequently, the writer places peace on the entire planet in the foremost position; for him, peace constitutes the highest value [1, pp. 29-36]. In the short story "Ashym," the theme of universal peace is continued. Its protagonist, the elderly Ashym, lost his only son in the war; when the villagers gathered signatures for peace, he was the first to sign the Appeal to the World Peace Council [1, pp. 37-48]. Indeed, following World War II, the theme of peace was particularly salient; peace emerged as a preeminent value, as Great Britain and the United States were contemplating the destruction of the USSR. The short story "We Proceed Further" describes the construction of the Volga-Don Canal; excavator operator Samsaly accelerates the commissioning of the canal through his tireless labor. Thus, the writer presents labor as the most important value [1, pp. 48-59]. In the subsequent short story—"The Gentry"—the theme of labor is continued. Through the contrasting perspectives of the main characters—Beknazar and Alymbek—the evolving attitude towards the value of labor is revealed, and the ongoing transformations in water management are depicted [1, pp. 60-79]. In the short story "In the Stony Field," the idea of honest labor is foregrounded; the author focuses on the axiological significance of labor in people's life activities. Agronomist Chormonov and young tractor driver Eraly contend for the integrity of labor relations [1, pp. 80-88]. The short story "White Rain" portrays new relationships among people. The young family—Saadat and Kasymzhan—appear as representatives of the new generation, for whom labor constitutes the primary value in life, while the writer also attends to family values [1, pp. 89-105]. In the short story "The Suspended Bridge," labor emerges as a value that creates and transforms society; simultaneously, the intrapersonal conflict occurring within the soul of the protagonist, Nurbek, is depicted [1, pp. 106-144]. In the short story "Night Irrigation," the interpersonal conflict of the characters is narrated; Sabyrbek and Karatai appear as rivals. Here, too, the emphasis is placed on honest labor [1, pp. 145-173]. In the short story "The Red Apple," love and family relationships assume the foreground; the artist demonstrates the importance of the family as a value for the individual. The story's protagonist, Isabekov, ultimately comes to this realization [1, pp. 174-192]. The short story "The Paternal Heirloom" continues the author's conception of the importance of a complete family. The story's protagonist, the young Avalbek, has never seen his own father and ardently desires to have one. For the writer, the child represents not merely a character in the work but also a measure of an adult's moral level, their capacity to love, understand, and care for children [1, pp. 210-222]. In the short story "Longing" ("Meeting with the Son"), the elderly Chodron bids farewell to his son Sultan as he departs for the front with the blessing: "Be human, my son! Wherever you may be, be human! Always remain human!" Here, humanity occupies the central position; therefore, for the writer, the human being represents the authentic value [1, pp. 193-210]. The short story "Until the Cranes Return" reveals the writer's attitude towards life and death. The men have departed for war against the Oirats, leaving behind the elderly, women, and children. Subsequently, seventeen-year-old Almas perishes. Led by Sengirbai

and Kertolgo, the people, despite hardships, prepare to accord him a dignified farewell, for they are human, and one must not neglect to bury the dead and mourn them [1, pp. 223-236]. Thus, commencing with his earliest short stories, the writer places the human being in the primary position. For him, the human, their life, their labor, the family they create constitute eternal values. This clearly demonstrates that from the very inception of the artist's creative activity, his works possessed axiological significance. With each successive short story, the writer's skill augmented, and the range of problems he addressed expanded.

Let us now proceed to discuss Chingiz Aitmatov's novellas.

In the novella "Face to Face," the main characters—Ismail and Seide—through their conduct and discourse, manifest their attitudes towards the fundamental values in human existence. Ismail fled from the bloody battlefield to preserve his own life. For him, the lives of other people possess no significance; when he steals the sole cow from widows and orphans, the humanity within him perishes. Seide, however, cannot forgive his baseness and dishonesty; she wishes well for all people. Thus, juxtaposing the value orientations of these two characters imparts lofty ideological and artistic significance to the work [1, pp. 257-340]. In the novella "Jamila," love emerges as the paramount value in people's lives. Jamila abandons her family for love because she had entered into marriage without love. The writer examines the love that develops between Jamila and Daniyar in close conjunction with the theme of love for life, for the people, for the Motherland [1, pp. 341-408]. The novella "The Camel's Eye" is founded upon the struggle between good and evil, portrayed through the moral conflict between Kemel and Abakir. At the work's conclusion, the reader comprehends that in this contest, victory is achieved not by the powerful Abakir, but by the dreamy, honorable young man Kemel [1, pp. 409-448]. The novella "My Poplar in the Red Kerchief" narrates the complex relationship between the main characters—Ilyas and Asel. Both characters possess positive attributes. However, they fail to apprehend the value of their profound and pure love, the value of the family they established, and consequently fail to preserve them [2, pp. 4-111]. The novella "The First Teacher" pertains to the period when illiteracy was being eradicated. The protagonist of the novella—Duyshen—establishes a school in his village and instructs children in literacy. He dispatches the orphan girl Altynai to the city so that she may receive a proper education. The artist well understood that knowledge constitutes an important value in the life of the individual and society [2, pp. 112-162]. The novella "The Milky Way" summons all people of the planet to combat with all their might those preparing for a new war. To convey to all humanity the profound tragedy of a mother who lost her three sons, her husband, and subsequently her daughter-in-law due to the war, the writer creates the conventional image of Mother Earth. In this work, values such as life, family, labor, and peace play a significant role [2, pp. 163-267]. The novella "Farewell, Gulsary!" constitutes a work with acute social implications. It depicts the struggle between the values of good and evil, truth and falsehood. The writer succeeded in penetrating to the very essence of social conflicts and contradictions [2, pp. 268-461]. In the novella "The White Ship," the struggle between good and evil likewise occurs, simultaneously depicting the collapse of human principles and personal degradation. The author also attends to the issue of preserving nature and the relationship between man and nature [3, pp. 4-149]. The novella "The Early Cranes" extols human labor. The work also touches upon love, family, good, and evil [3, pp. 150-258]. "Piebald Dog Running Along the Shore" brings to the forefront the problem of human life and death, the issue of an individual's moral choice in a difficult life situation. To ensure the survival of the boy Kirisk, Grandfather Organ, Father Emrayin, and Uncle Mylgun relinquish their own lives [3, pp. 259-356]. In the final novella, "The White Cloud of Genghis Khan," written as a supplement to the novel "The Day Lasts More Than a Hundred Years," the writer likewise pays particular attention to the struggle between evil and good, truth and falsehood, revealing the close interconnection of love, life, and death. Through the figures of Genghis Khan, Erdene, Dogulang, and Altun, the author articulates his attitude towards the important values of human society [4, pp. 244-305]. As is evident from the foregoing, in all his novellas, the eminent artist conveys his value orientations through the conduct and actions, monologues and dialogues of his characters. From this, we clearly perceive that all his novellas possess distinctly expressed value content. Furthermore, we may affirm that lyricism, dramatism, and psychologism are profoundly embedded in Ch. Aitmatov's novellas. These qualities of his creative individuality became increasingly manifest with each successive novella.

All of Chingiz Aitmatov's novels possess profound axiological significance. His novels depict the perennial struggle between good and evil, glorify the spiritual beauty of ordinary people, where moral victory invariably prevails, and truth triumphs. In this manner, the author strives to manifest his undying love for humanity, affirming its merits and capacity for great love and great deeds. The characters of the novel "The Day Lasts More Than a Hundred Years"—Edigei, Kazangap, Abutalip, Ukubala, Zariya—attract readers with their inner beauty, pure thoughts, and their attitudes towards love, labor, and family [4, pp. 4-477]. The same may be said of the characters in the novel "The Place of the Skull"—Boston, Gulumzhan, Avdiy [5, pp. 5-393]. The protagonists of the novel "The Cassandra Brand"—Philotheus, Robert Bork, Runa Lopatina, Anthony Junger—likewise inspire admiration for their courage and humanity [6, pp. 5-271]. The characters of the novel "When the Mountains Fall (The Eternal Bride)"—Arsen Samanchin and Ailes—also embody the author's ideals concerning humanity [7, pp. 4-274].

Chingiz Aitmatov's love and humanism manifest themselves in three principal directions: love for women and family, love for the land and nature, and love for memory and history.

The artistic images of women in Ch. Aitmatov's works—Seide, Jamila, Asel, Altynai, Tolgonai, Aliman, Jaydar, Bubuzhan, Ukubala, Zaripa, Gulumzhan, Runa, Ailes, et al.—appear as sources of life, moral cores, and symbols of exalted, sacrificial love. Jamila exemplifies a new, strong woman who overcomes false beliefs and strives for freedom. Tolgonai embodies all-forgiving maternal love and fortitude in the face of tragedy.

Ch. Aitmatov regards nature with particular reverence and affection. According to the author, man and nature are inseparable; the destruction of nature is tantamount to the destruction of the human soul. This is especially evident in the novella "The White Ship" and the novels "The Place of the Skull" and "The Day Lasts More Than a Hundred Years." Furthermore, the writer approaches the past, traditions, and historical memory of the people with respect and love. This is observable in the novel "The Day Lasts More Than a Hundred Years." Moreover, the artist exhorts people to be responsible, to regard the future with love, and to comprehend the benefits and harms of science and scientific achievements. This is clearly evident in the novel "The Cassandra Brand."

It is for this reason that literary scholars speak warmly of his work and highly esteem his artistic creations. For example, the distinguished scholar, Academician A. Akmatiev, characterizes the essence of his works as follows: "Aitmatov's philosophical, psychological-artistic conception is, through his works, to remind humanity, to preach, and to warn that regardless of the time, regardless of the era, regardless of the political system prevailing, regardless of what pressure is exerted, a person must preserve their humanity, and human society must always be concerned, supportive, and caring for the preservation of the human principle in man" [1, p. 8]. We fully concur with this assessment.

The eminent literary scholar K. Asanaliyev evaluates the nature of the outstanding writer's work as follows: "On this creative path, Ch. Aitmatov set himself maximal tasks, deliberately headed towards difficult, complex contradictions and obstacles, depicted national truth not within the sphere of local interest but through the core of universal human problems; as a result, a new kind of scale and epic quality emerged" [9, pp. 315-316]. Undoubtedly, it is incontestable that the outstanding writer always established lofty goals and objectives for himself.

III. Result

Thus, the sources of Ch. Aitmatov's inexhaustible love for all humanity may be located in the imperatives of memory, conscience, and responsibility. The writer believed that only love (for man, family, nature, the past) can preserve the world from spiritual crisis and mankurtism. In his works, he reflected his system of values, his own value orientations.

If we delineate the principal stages in Ch. Aitmatov's creative trajectory, we may distinguish the following periods:

The Commencement of the Journey (1950s): Initial short stories and novellas written in Kyrgyz. At this juncture, the novella "Jamila" brought the writer international recognition after its publication in French thanks to Louis Aragon, who characterized it as "the world's most beautiful love story."

The Heyday of Creativity (1960s-1970s): Transition to Russian as the primary language for major works. Creation of philosophical novellas ("The White Ship," "The Early Cranes," "Piebald Dog Running Along the Shore"). This period witnessed the consolidation of his distinctive style—a synthesis of realism, myth, and parable. The artist was bestowed with numerous awards, and many of his works were adapted for the screen.

Transition to Universal Themes (1980s-1990s and beyond): Engagement with issues of planetary magnitude and the creation of epic novels of a prophetic character ("The Day Lasts More Than a Hundred Years," "The Place of the Skull," "The Cassandra Brand," "When the Mountains Fall (The Eternal Bride)"). During this period, the artist gained recognition as a writer-prophet and humanist on a planetary scale; his works were translated into more than 170 languages and published in print runs approaching 100 million copies. Nevertheless, even on such a fruitful and successful creative journey, Ch. Aitmatov encountered certain difficulties.

Firstly, this pertained to censorship and ideological pressure from the authorities. His works, which addressed acute moral and social problems of the society of that time, frequently provoked controversy in official Soviet criticism. For example, the novella "Face to Face" generated controversy because it narrated the fate of a cowardly deserter, rather than a heroic soldier. The internationally renowned novella "Jamila" was censured for depicting infidelity to a husband fighting at the front. The novella "The White Ship" was accused of "pessimism" and "excessive naturalism" due to the boy's suicide at its conclusion. Such unjustified criticism was leveled at nearly every major work he produced.

Secondly, the complexity of the philosophical language he acquired during his creative development posed challenges for reception by readers, including literary scholars and critics. For example, the employment of mythological imagery (Horned Mother Deer, Fish Lady, mankurt) and parabolic forms sometimes complicated the reception of his work for the straightforward Soviet ideology that demanded clarity and social optimism.

Thirdly, the combination of public roles demanded considerable effort and time from the writer. Ch. Aitmatov successfully amalgamated creative activity with state and diplomatic responsibilities, which affected the productivity of his writing, but also afforded him the opportunity to influence the state's cultural policy. Nevertheless, Ch. Aitmatov managed to transcend ideological frameworks, deeply preserving the roots of his national culture and reflecting the values esteemed among his people, thereby becoming a voice of conscience and humanism for the entire world.

IV. Discussion

Upon thoughtful examination of Chingiz Aitmatov's works, it becomes apparent that his creative output possesses profound axiological resonance. His artistic creations do not merely narrate life; they foreground eternal questions concerning human nature, morality, and connections with the land and culture.

Firstly, the writer's works are distinguished by their humanism and their engagement with moral-ethical issues. The central value in Ch. Aitmatov's work is the human being, and he attaches great importance to their moral choice. Characters are placed in complex life situations where the struggle between good and evil unfolds, and the true essence of a person is revealed. For example, "The Place of the Skull" portrays the personal tragedy of Avdiy Kallistratov, who seeks justice and truth, opposing lack of spirituality and cruelty. "The Day Lasts More Than a Hundred Years" raises the problem of *mankurtism* (the loss of historical memory and self-awareness) as a supreme form of spiritual enslavement and severance from roots. Ch. Aitmatov also summons all humanity to kindness and compassion, to actively sympathize with and protect the vulnerable, whether human or animal, as exemplified by the fate of the wolf pair in "The Place of the Skull."

Secondly, the artist focuses on the value of memory and connection with roots. The writer's works emphasize the indivisible link of a person with the history, culture, and birthplace of their people. Ch. Aitmatov employs myths and legends of the Kyrgyz people (e.g., the legend of the *mankurt*, the myth of the Horned Mother Deer, etc.) to underscore the significance of national self-awareness, raising the issue of preserving national identity under conditions of globalization and the unification of all human activity. In his artistic creations, nature functions as a distinctive measure of morality. It is not merely a backdrop but an animate force that either accepts a person or punishes them depending on their conduct and actions. According to the writer, disrupting harmony with nature is equivalent to moral decay.

Thirdly, the writer recognizes that humanity bears direct responsibility for its own future. Consequently, his work is imbued with a sense of responsibility towards future generations and the entire world. He advocates for the preservation of ecological ethics. In "The White Ship," "The Place of the Skull," and other works, the problem of the ecological crisis engendered by a consumerist and indifferent attitude towards nature is sharply posed. The artist adheres to the philosophy of a unified world in his work. He transcends the confines of narrow national problems, raising universal human and even cosmic issues. His characters frequently encounter dilemmas of significance for all humanity.

Fourthly, the writer synthesizes different cultures in his work and demonstrates his stylistic innovation. Ch. Aitmatov's prose serves as a bridge between Eastern and Western cultures, amalgamating the traditions of folk oral creativity with the achievements of modern written literature. The utilization of the parable form and mythological motifs enables the author to discourse on complex philosophical ideas in a simple and metaphorical language, thereby conferring upon the text a timeless significance.

V. Conclusion

Thus, throughout his eminently successful creative activity in fiction, Chingiz Aitmatov manifested his inexhaustible love for all humanity. Ch. Aitmatov's work represents an invaluable contribution to world literature, perpetually inviting the reader to moral self-examination.

The following key values are discernible in his artistic creations:

- Humanism and compassion;
- Memory and roots;
- Responsibility and conscience;
- Harmony between man and nature.

He reminds all his readers that even in the most trying circumstances, a person must remain human, preserving their inner world and connection with eternal verities. In conclusion, we may arrive at the following findings:

Chingiz Aitmatov is not merely a writer; he is a thinker of planetary magnitude, whose work reflects the spiritual life of an entire epoch. His works synthesize Eastern and Western civilizations, serving as value guidelines for many generations. The pivotal question of his work—"How can a human being become human?"—retains its relevance to this day.

The core of all of Ch. Aitmatov's work is exalted humanism. The writer regarded humanity with confidence; in his works, he affirmed goodness, light, love, and humanity. The writer believed that a person is capable of transforming the world and themselves. His moral imperative resides in the call to preserve the image of humanity amidst suffering, injustice, and war.

The principal idea in Ch. Aitmatov's aesthetics is responsibility towards time and generations. He vividly portrayed the problem of mankurtism (loss of memory, forgetting one's past): the novel "The Day Lasts More Than a Hundred Years" acutely raises the issue of losing historical, tribal, and national memory. Oblivion of the past leads to spiritual death. Furthermore, the artist sought the unity of destinies, the harmonious concord between the fate of an individual and the fate of an entire people, all humanity.

Ch. Aitmatov strives to comprehend everything in an indivisible unity—he examines ecological problems in close conjunction with the problems of the disintegration of the human personality (immorality). He considers nature the measure of morality. Therefore, in "The White Ship," the Horned Mother Deer appears as a symbol of sacred, pristine nature. The attitude towards Her constitutes the measure of the characters' morality. In his view, the death of nature leads to the demise of humanity's future. The artist demonstrates a distinctive ecological humanism and calls for a return to harmony with Mother Nature, for an awareness of humanity's responsibility for the ecosystem.

Ch. Aitmatov's work constitutes a sustained artistic exploration of the eternal questions of Good and Evil, Life and Death. The tragedy of war and violence, as a profound disruption of human community, permeates many of the author's works. He holds moral purity in high esteem; its abandonment leads to the destruction of interpersonal connections, violence, and general degradation. His ideal is as follows: beauty, love, and goodness appear in an indissoluble bond. The individual in the highest sense is one who sensitively apprehends Beauty and is capable of performing Good.

Ch. Aitmatov's work has become a bridge between cultures, promoting intercultural and interfaith dialogue and tolerance. His works address the most fundamental questions of human existence, establishing the author as a figure of planetary significance. The writer's work imparts moral support and spiritual enrichment to millions of people across all eras.

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