

S.V. Ananyeva<sup>1</sup> , O.A. Arukenova<sup>2</sup> 

<sup>1</sup>M.O. Auezov Institute of literature and art,

<sup>2</sup>Al-Farabi Kazakh National University,

Kazakhstan, Almaty, e-mail: svananyeva@gmail.com, arukenova@mail.ru

## COLONIAL DISCOURSE IN THE DEBUT NOVEL OF CHINGIZ AITMATOV «FACE TO FACE»

This article explores a debut novel of Chingiz Aitmatov «Face to Face» regarding the semantic layers encoded in the text. In the foreground is the fate of a main character of the novel – Seyde. A young woman from a small village heroically withstands all the hardships of the war: separation from her beloved husband six months after the wedding, the birth of a son, hard male labor, hunger, caring for her old mother in law. Moreover, fate tosses her another test – responsibility for Ismail, her deserter husband. Seyde's storyline is built according to the laws of socialist realism, because a woman at some point embarks on the path of «correction» – surrenders her husband to the authorities and helps to catch him in a very pathetic way: «And he did not recognize the former Seyde. That was another woman unfamiliar to him: a gray-haired woman with uncovered head, she stood fearlessly in front of him, holding son in her arms, she suddenly showed herself standing high, very high, inaccessible in her mournful greatness, and he became powerless and miserable.»

In contrary, in the background is the fate of an old woman Beksaat, and actually this storyline represents one more semantic layer of Aitmatov's novel and reveals the essence of a brutal colonial system. The author encodes a colonial discourse in the biography of the secondary character, the title of the story also refers to the family drama of Beksaat and her son and only figuratively reflects the final scene of the novel. The writer narrates about the consequences of repressions for a family, about the suffering and grief that continue to destroy generational succession, plunging the closest people into feuds – forcing Ismail to face not only himself, but also personal and collective traumas of the era. The writer's personal tragedy also serves as an invisible background of the novel: fatherlessness, the fate of the son of the enemy, the difficult fate of the mother, who alone raised four children, the difficult years of the war.

The debut novel of Chingiz Aitmatov is considered in the article from the colonial point of view, the semantic layers of the work are analyzed in line with literary psychoanalysis, intertextuality and taking into account general scientific interdisciplinarity.

Thus, the article traces how the writer realizes his idea using the symbols and metaphors of the Kyrgyz culture, revealing the significance of generational succession for the family. According to the article authors, allusions to the biblical Ismail, which has gained even greater significance in the Quran, are also symbolic for the disclosure of the semantic layers of the novel. The aim of the study, therefore, is to identify the semantics and functions of poetics that implements the theme in the text of the writer.

**Key words:** little man, colonial discourse, socialistic realism, psychoanalysis, allusion, sublimation, Marxism-Leninism.

С.В. Ананьева<sup>1</sup>, О.А. Арукенова<sup>2</sup>,

<sup>1</sup>М.О. Әуезов атындағы Әдебиет және өнер институты,

<sup>2</sup>Әл-Фараби атындағы Қазақ ұлттық университеті,

Қазақстан, Алматы қ., e-mail: svananyeva@gmail.com, arukenova@mail.ru

### Шыңғыс Айтматовтың дебюттік «Бетбе бет» шығармасындағы колониалдық дискурс

Мақалада Шыңғыс Айтматовтың «Бетпе-бет» дебюттік шығармасы семантикалық қабаттар тұрғысынан қарастырылады. Алдыңғы планда сюжеттің басты кейіпкері Сейденің тағдыры. Енді ғана тұрмыс құрған жас әйел соғыстың барлық сынақтары мен қиыншылықтарына шыдайды: күйеуі Исмаил соғысқа кетеді, көп ұзамай перзенті дүниеге келеді, аштық пен ашқұрсақтыққа қарамай қиын жұмыста жүрген Сейде қарт енесіне де қамқор болады. Оның үстіне, тағдыр келіншекке тағы бір сынақ, соғыстан қашып кеткен күйеуі үшін жауапкершілікті жүктейді. Шыңғыс Айтматовтың Сейдеге арналған сюжеттік желісі социалистік реализмнің заңдарына сәйкес құрылған, күйеуін жасырып жүрген әйел белгілі бір уақытта «түзелу» жолына түсіп оны билікке тапсырады, қолға түсіруге де көмектеседі. Шығарманың шарықтау шегі өмір

шындығын социалистік пафос арқылы бейнелеп, М. Горькийдің «Ана» романына аллюзия ретінде қабылданылады.

Бексаат кемпірдің тағдыры шығарманың екінші планында бейнеленген, дәл осы сюжет желісінде қатал отарлық жүйенің мәнін ашатын тағы бір семантикалық қабат жатыр. Шығарманың атауы да сонымен қатар Бексаат пен оның баласының отбасылық драмасына қатысты. Шыңғыс Айтматов шығармасында ең жақын адамдарды айырып жанжалға салатын Советтер идеологиясының астары мен салдарын, оларды бетпе бет қағыстыратын саясатын, дәуірдің жеке және ұжымдық травмаларын әшкерелейді. Жазушының жеке трагедиясы да шығарманың фоны болып табылады: әкесіздік, халық жауының ұлы атағы, төрт баланы жалғыз өсірген анасының тағдыры, соғыстың ауыр жылдары.

Мақалада Шыңғыс Айтматовтың шығармасы отаршылдық дискурс тұрғысынан қарастырылады, шығарманың семантикалық қабаттары әдеби психоанализ, интертекстуальность және жалпы ғылыми пәнаралық тұрғыдан талданады.

Мақалада жазушының қырғыз мәдениетінің нышандары мен метафораларын қолдана отырып, өз шығармашылық түпкі ойын қалай жүзеге асырғаны, онымен қоса ұрпақ үшін мұрагерліктің маңыздылығы көрсетілген. Жазушының Құран және Інжілдегі Исмаил арқылы берілген аллюзиясы семантикалық қабаттарының ашылуына маңызды болып табылады. Сонымен қатар, зерттеудің мақсаты – жазушының мәтіндегі тақырыпты жүзеге асыратын поэтиканың семантикасы мен функцияларын анықтау.

**Түйін сөздер:** кішкентай адам, колониалдық дискурс, социалистік реализм, психикалық талдау, аллюзия, сублимация, марксизм-ленинизм.

С.В. Ананьева<sup>1</sup>, О.А. Арукенова<sup>2</sup>,

<sup>1</sup>Институт литературы и искусства им. М.О. Ауэзова,

<sup>2</sup>Казахский национальный университет им. аль-Фараби,

Казахстан, г. Алматы, e-mail: svananyeva@gmail.com, arukenova@mail.ru

#### **Колониальный дискурс в дебютной повести Чингиза Айтматова «Лицом к лицу»**

В статье анализируется дебютная повесть Чингиза Айтматова «Лицом к лицу» с точки зрения смысловых слоев и метафор, закодированных в тексте.

На переднем плане судьба главной героини повести Сейде. Молодая женщина из маленького села героически выдерживает все тяготы войны: разлуку с любимым мужем через полгода после свадьбы, рождение сына, тяжелый мужской труд в колхозе, голод и заботу о старой свекрови. Мало того, судьба подбрасывает ей еще одно испытание – ответственность за мужа-дезертира. Сюжетная линия Сейде выстроена по законам социалистического реализма, поскольку женщина в какой-то момент встает на путь «исправления»: сдает своего мужа карательным органам. Кульминация произведения вуалирует горькую правду жизни штампованным идеологическим пафосом, с утрированной аллюзией на роман «Мать» М. Горького, главного трибуна диктатуры пролетариата.

На втором плане судьба свекрови Сейде – Бексаат, и в этой сюжетной линии заложен еще один слой повести Айтматова, раскрывающий существо жестокой колониальной системы. Название повести также относится к семейной драме Бексаат и лишь фигурально отражает финальную сцену, когда Сейде выступает против своего мужа. Айтматов повествует о последствиях репрессий Советской власти для одной семьи, о страданиях и горе, которые продолжают уничтожать преемственность поколений, погружая в распри самых близких людей – заставляя сталкиваться «Лицом к лицу» с самим собой, с предательством, с личными и коллективными травмами эпохи. Незримым фоном произведения служит и личная трагедия писателя: безотцовщина, судьба сына врага народа, сложная судьба матери, которая одна вырастила четверых детей, тяжелые военные годы подростка.

Повесть Чингиза Айтматова рассматривается в статье с точки зрения колониального дискурса, смысловые пласты произведения анализируются в аспекте литературоведческой психоаналитики, интертекстуальности и рамках общенаучной междисциплинарности.

В статье прослеживается, как писатель реализует свой замысел, используя символы и метафоры киргизской культуры, раскрывая значение приемственности поколений для семьи. По мнению авторов, аллюзии на библейского Исмаила, который обрел еще большее значение в Коране, также символично для раскрытия семантических слоев произведения. Целью исследования, таким образом, является обозначение семантики и функции поэтики, реализующей тему в тексте писателя.

**Ключевые слова:** маленький человек, колониальный дискурс, социалистический реализм, психоаналитика, аллюзия, сублимация, марксизм-ленинизм.

## Introduction

The novel «Face to Face» has been published in 1957 in the Kyrgyz language and a year later it appeared in the author's translation on the pages of the Russian magazine «October». Chingiz Aitmatov as a writer has immediately found his reader and his place in Soviet literature, due to the multi-layered structure of the work and the main characters, ordinary people who absorbed the features of the «little man» and the Soviet man, and sometimes displayed simultaneously the both (Weil P., 1992: 135). The term « a little man» appeared in Russian literature due to Belinsky and for a long time served as a characteristic of an ordinary person of low social status and origin, without outstanding abilities and not distinguished by strength of character (Belinsky V., 1936: 15).

Socialist realism, on the contrary, praised the ordinary person of low social status and origin, but the difference is that the Soviet person was a devoted adherent of Soviet power and, accordingly, possessed the strength of character. The little man of the totalitarian system becomes Soviet in the ideological struggle against opponents of power, this metamorphosis has happened to the main character of the story – Seyde. She has become a real Soviet citizen by transferring her deserter husband to the authorities, just as Pavlik Morozov had become a hero slandering his father. But if in the case of Pavlik Morozov the ideological inconsistency of his father played a decisive role, in the case of Seyde the moral background became decisive. Ismail was never considered as a traitor and a criminal in the eyes of his wife when he defected from the army during the war. But he has immediately become a criminal in Seyde's eyes when he stole a cow from their neighbor Totoy, a widow with three children. Sayde's transformation makes her a heroine of the Soviet system, despite her significantly different scale of values that does not correspond to principles of Marxism-Leninism. This is where the essence of the Soviet totalitarian regime is revealed, the loyalty and cooperation with punitive bodies makes any person necessary and important for use in the interests of the system, but the attitude of the authorities can radically change depending on the Communist party's attitudes.

Seyde betrayed her husband to the authorities and even helped to detain Ismail in the demonstrative pompous manner appropriate to Soviet regime: «And he did not recognize his Seyde. It was another woman unfamiliar to him: a gray-haired, bare-headed woman, she stood fearlessly in front of him, holding son in her arms, and he suddenly thought that

she was standing high, very high, inaccessible in her mournful greatness, and he was powerless and miserable before her (Aitmatov Ch., 2007: 84).

The final scene gives rise not only to an allusion to Gorky's «Mother», but also reminds of Chingiz Aitmatov's mother, who raised four children alone as her husband had been arrested and shot in 1937 (Gorky M., 2010: 84). During the war, the writer's mother served in the army as a political worker and Aitmatov himself was a secretary of local soviet administration in his native village being a teenager.

As L.V. Safronova noted: «thus, the first major literary text is first of all a healing enterprise, oversaturated with repressed authorial complexes, reflecting the diseases of the growth of a creative personality, being a projection of his secret narcissistic desires and expectations.» (Safronova L., 2008: 58). Chingiz Aitmatov's pain is the theme of father the traitor, which he reveals with his debut text. It is evident that the issue of betrayal, of fatherlessness and orphan hood had become the main leitmotif of almost all the works of the writer.

## Experiment

Here is what Aueskhan Kodar has written about the theoretical basis of the Soviet regime: «it was possible to create a doctrine on the territory of the Soviet Union that would satisfy the interests of an autocratic totalitarian state, thanks to which we used the most primitive form of Marxism – Marxism-Leninism» (Kodar A., 2002: 6). This primitive, punitive in its essence form of power has not only destroyed the fate of millions of people in the Soviet Union, it has also contributed to the destruction of centuries-old traditions and cultural codes of hundreds of ethnic groups. That is why Lenin called his policy the «dictatorship of the proletariat.» For a person of Turkic culture, the images of father and mother are rooted in consciousness as a phenomenon of unity and integrity of the clan, the safety of existence and the importance of family values. In the theory of Marxism-Leninism there was no «problem of consciousness and the unconscious in psychology, a problem of freedom and the need for ethics, and, finally, the latest fundamental philosophical problem of value» (Kodar A., 2002: 6).

The heroines of the story, Seyde and Beksaat, as millions of women of the Central Asia continued to live according to their family traditions and customs, where the main role is given to the continuity of generations, where Ismail is a bearer of the family name and considered as the main person in the family. Seide even addressed to husband only as «the son

of a mother-in-law,» and never called him by name, thereby emphasizing his status and following ethnic tradition. «He is never comfortable, more often he sits silently, gloomy, dropping his shoulders tiredly, and looks impatiently at the boiling pot. I need to feed him as soon as possible, so that he returns to his cave before dawn. Seyde fusses around the hearth and thinks about him. She is sorry for Ismail, and she is afraid to lose him, she is afraid to be left alone with a sick old woman and the son in her arms» (Aitmatov Ch., 2007: 15).

Chingiz Aitmatov narrates about the fate of two women, giving an idea of the suffering and grief of mothers and wives during the war. The writer thereby tells us also his personal story. Chingiz Aitmatov was thirteen when the war began, so the description of life on the home front during the war years in his novel can be therefore considered as autobiographical. This is not only the background of the novel «Face-to-Face», it is a real picture of his childhood, of the boy – «the son of an enemy of the people» and his mother, who survived by serving to the authorities and who had raised four children alone. According to S. Freud, literary creation is egocentric; the personality of the writer is always in the focus (Freud S., 1995:67).

Chingiz Aitmatov was about thirty when he had written a debut novel by sublimating his childhood and youth traumas into creativity. While the neurotic stuck in this fantasy world «the artist finds the way back from the world of dreams into reality», he finds it due to the implementation of fictional images in a work of art. If the bulk of people are ashamed and hide their fantasies, the artist flaunts them, albeit in a revised, aesthetically designed form (Freud S., 1995: 67). As the writer himself admitted later, it would be better if he did not become a writer and his father would remain alive.

## Results and discussion

Traditions and customs of any culture are alien for a totalitarian system and any dissidence and individuality is hostile. As the philosopher Kodar wrote: «Marxism is a collective psychological mobilization for the purposes of struggle, conquest, subjugation and domination. In essence, it does not provide any worldview, does not want to «contemplate» and «search» for anything: but finds means to indoctrinate, propagandize, mentally rule, and lead the masses»(Kodar A., 2002: 7).

The novel does not describe repressions of the totalitarian regime, but through the transformation of the heroes we notice the influence of the ideology

of the Soviet Union on people. Aitmatov shows this difference through metaphors and images, comparisons of characters before and after the war, how people and circumstances change when hard times become overwhelming hard. A fairly common technique in world literature, when the author includes stories, legends, and memories of the past in his creative work (Ananyeva S., 2019: 123).

With Ismail's marriage, a happy time sets in at Beksaat's house: «Last summer, when Seyde, the shepherd's daughter, entered her husband's family, their house has not been built yet: the walls were not covered with clay and were not plastered, the roof was not covered with clay. She would wish to return those days! From time to time they were continuing to build their house, and Seyde basked in the rays of his short happiness» (Aitmatov Ch., 2007: 4). Although the novel is written mainly about Seyde, we only know about her past that she is from a shepherd's family as the whole story is tied to her life in the husband's family. The metaphor of the unfinished house, which the newlyweds are trying to complete, is the dream and future of Beksaat and her son, who are not given a chance to fulfill. This is an attempt of the old woman and her son to restore what was destroyed, to continue the race and traditions. In fact, this is an attempt of the author himself to reflect on the events that led to his personal and family tragedy: the arrest and execution of his father. «Rays of short happiness» were also in the biography of Chingiz Aitmatov, when his father was alive and held a responsible position in the government of the republic.

«And how much they dreamed at that time! How to complete the house, how to organize household, how to invite her parents and what gifts will be prepared for them. All this was happiness. Time then flew headlong you will not notice how the day flew by» (Aitmatov Ch. 2007: 5). Dreams that are not destined to come true are available in many works of Chingiz Aitmatov. In the debut novel, his dreams are connected with the house, with his family: «When the walls were lured, the war began. Somehow, hastily, they plastered the walls inside the house, and then the men were taken to the army. She will never forget that day, the grief of separation has not cooled yet. Like it happened yesterday.» Separation of Seyde from her husband resembles the separation of the Aitmatov family from his father: at the beginning he remained to work in Moscow, then he has been arrested and shot as an enemy of the people.

One of the important characters in the story is Myrzakul, a relative of Ismail who returned from the war one-armed, chairman of the village soviet. Be-

fore going to the war, he was a young guy and wore a black karakul tebeti famously, on one side. He loved racing and never parted with a komuz. In the village, he was considered the best singer; he composed the songs himself. He returned from the war one-armed, hard to recognize him now, not at all the same. And the character has changed significantly: quick-tempered, cool. Now he looks like a tree crippled by a storm: the left shoulder has dropped down, the scars seen on the long neck, the large irregular features became sharper, and the look has become frowning and tenacious. Now Myrzakul sings more about what he saw at the war: his voice is severely muffled, sometimes with angry passion, and when Myrzakul sings with abandon, his eyes sparkle like that of a fairy batyr, and he shakes his only hand, as if beating on strings of komuz. But he will never play komuz...» (Aitmatov Ch., 2007: 5).

In metamorphosis of Myrzakul a key problem is not loss of the arm but impossibility to play komuz, the national musical instrument. Impossibility to express himself in a very native manner, separation from the roots whereupon Myrzakul loses his ethnic identity, «contemplation» and «search» that Kodar has mentioned in his research about the nature of leninism (Kodar A., 2002: 7). For the culture of the Turkic people, kinship and family ties are of particular value, but in the conditions of the ideological struggle of the Soviets, Ismail and Myrzakul turned into irreconcilable enemies, forgetting about kinship and mutual respect. The biblical story of the intransigence of the brothers acquires a political, ideological discourse under the conditions of Leninism. Everyone would turn away from Ismail except his mother and wife; Chingiz Aitmatov seems to be exploring the nature of betrayal. Is it possible to justify Ismail's betrayal, his desertion from the army? Who or what did Ismail really betray? Did he betray homeland or his family, why did he hang such a burden of responsibility on his closest ones: mother and wife? Did the dialogue between Chingiz Aitmatov and his father remained unanswered. Did Seyde really repudiated her beloved husband and did he really commit a crime? Whom the writer is trying to justify: himself, his father or his mother? There is no single answer for these questions.

Like in the novel «The White Ship», Chingiz Aitmatov gives a synopsis of the story in the first lines of the book, about the unreliability of dreams and tales: «All of this was happiness.» And it had passed, that's what the author says at the beginning of the story (Aitmatov Ch., 2010: 15).

Anticipating their bitter share, Seyde and Beksaat do not want to lose their husband and son. They know about the brutal machine of the Soviet govern-

ment, which will find and punish Ismail and therefore women dream of moving to Chatkal, where two brothers of Beksaat had escaped and settled during de-kulakization by early Soviet regime. She has even heard from someone that her brothers live happily in Chatkal and that they missed their sister Beksaat. As Rudnev notes, a poetic symbol turns out to be an effective instrument of creativity, allowing one to break through the veil of everyday life to transcendental Beauty (Rudnev V., 1991: 233). With the name Ismail one more biblical story is recalled, but Ismail has no father in Aitmatov's story and he is fleeing not from Sarah but from the war. And unfortunately, Beksaat like Hajar could not be near Ismail, and the water source Zamzam in the form of Chatkal turned out to be only a beautiful dream, inconscient symbol (Young K., 1991: 233).

This dream is the last hope of the women to preserve their family and roots, like as that of the boy from «the White Ship», who seeks his father on a white steamer: «Ah, you are my restless Ene! I understand you, Ene, but it's too early to talk about it. Seyde smiled encouragingly at her mother-in-law. «God willing, you will feel better by then.» Look here. Then we will get ready for the trip and move. We will arrive there and say to your brothers on Chatkal: «And here we are! Here is your sister, welcome her, and we came with her to live here..» (Aitmatov Ch., 2007: 15). Just like the boy from «The white ship» had never seen his father, Seyde has never seen Usenkul and Aryn either. Dilemma of the irrevocability of happiness, the irrevocability of his father, of the ethnic traditions, values that are higher than any nomenclature and power is the main tragic message of Aitmatov, so loudly voiced in his debut novel. Aitmatov reflects on the strengthening of national identity and the phenomenon of national cultures, warning against the possibility of «slipping from the heights of rising national consciousness to the abyss of propaganda of national exclusivity» (Ananyeva S., 2019: 31).

## Conclusion

Chingiz Aitmatov's debut story is dedicated to the difficult fate of mothers and wives who had lost their sons and husbands in the war and in the course of many repressions of the Soviet regime before the war. During the war, women were engaged not only in heavy work and taking care of their families, but also took physiologically the fall for their husbands and sons, convicted and repressed by the authorities for ideological and other reasons. In the events of the novel and description of the characters, the author demonstrated how the totalitarian system destroyed

the identity and culture of ethnic groups, how such values as continuity of generations, respect for traditions and customs of the people collapsed. In his debut novel, the writer is nostalgic for his father, like millions of wartime children, whose fathers were killed physically or spiritually not only by the war but also by the repressive system of the Soviet regime, leaving many of them «without kith or kin». (Rancour-Laferriere D., 1980: 33). Unification of personality to the standards of Marxism-Leninism, revolutionary pathos of the communist party are shown in the novel of Chingiz Aitmatov as a tragic irony, as a scenario without perspective. Thus the author re-

lives his childhood and youth traumas through artistic images, by sublimating them into creativity, entering into dialogue with his father, who had been arrested in 1937 and shot later as an enemy of the people.

The enjoyment of art reaches its culmination when we almost choke on exertion, when our hair stands on end with fear, when tears of compassion and sympathy spontaneously pour (Vygotsky L., 1986: 25). So Vygotsky wrote about real art and its influence on readers. Such are the works of Chingiz Aitmatov, we hold on to his heroes and thereby achieve moral purification – catharsis (Aristotle 1927: 111).

### References

- Aitmatov Ch. (2007) *Litsom k litsu* [Face to face]. M.: ACT. 2007. P.276 (In Russian)  
 Aitmatov Ch. (2010) *Belyi parochod* [White ship]. M.: ACT. 2010. P.352 (In Russian)  
 Ananyeva S.V. (2019) *Ya nachilsya nosit rodinu v serdse* [I found joy in heart]. *Prostor*. #9 2019 (in Russian)  
 Ananyeva S. Mamrayev B. (2019) Phenomenon of national culture and national literatures. Chingiz Aitmatov: Universal topics. Selected essays, speeches and presentation to his 90<sup>th</sup> birthday. Aitmatov academy. London.2019. Pp.31-36.  
 Aristotle (1927) *Poetika* [Poetics]. Translation. N. I. Novosadsky. L. 1927. P.111-113 (in Russian)  
 Belinsky V.G. (1839) Article. *Gore ot uma* [Woe from wit]. Electronic recourse [http://az.lib.ru/b/belinskij\\_w\\_g/text\\_0020.shtml](http://az.lib.ru/b/belinskij_w_g/text_0020.shtml) (In Russian)  
 Gorky M. (1970) *Polnoe sobranie sochinenyi. Chudozhestvennye proizvedenia* [Full composition of writings. Creative works] V.8. Moscow. Nauka 1970. 395p. (In Russian)  
 Kodar A. (2002) *Stepnoe znanije* [Steppe knowledge] [Electronic recourse]. <http://bibliotekar.kz/stepnoe-znanie> (In Russian)  
 Rancour-Laferriere (1980) D. Semiotics, psychoanalysis and science: Some selected intersections // *Arts semiotica*. 1980. #3.  
 Rudnev V. P. (1997) *Slovar kulture XX veka* [Dictionary of culture XX century]. M. Agraf. 1997. 384 p. (in Russian).  
 Vygotsky L. (1986) *Psichologia iskustva* [Psychology of art]. M. 1986 (in Russian).  
 Safronova L.V. (2008) *Psichoanaliz v postmodernistskoi literature i literaturovedenii* [Psychoanalysis in postmodern literature and theory of literature]. Almaty: Abay KazNPU, 2008 -136 p. (In Russian)  
 Freud Z. (1995) *Chudozhnik i fanatazirovanie*. [Artist and fantasy]. M.: Respublika, 1995. (In Russian)  
 Young K. (1991) *Archetip i simbol*. [Archetype and symbol]. V.1. M. Renaissance. 1991. 451p. (In Russian)  
 Weil P. (1992) *Smert geroja* [Death of the hero]. *Znaniya*. #11. 1992. p. 228. (In Russian)

### Литература

- Вайль П. Смерть героя // *Знамя*. – №11, 1992. – С. 228.  
 Белинский В.Г. Статья «Горе от ума». – 1839. – С. 48 (Электронный ресурс) – [http://az.lib.ru/b/belinskij\\_w\\_g/text\\_0020.shtml](http://az.lib.ru/b/belinskij_w_g/text_0020.shtml)  
 Айтматов Ч. *Лицом к лицу*. – М.: АСТ. 2007. – С. 276.  
 Горький М. *Полное собрание сочинений. Художественные произведения*. Т. 8. – М.: Наука, 1970. – 395 с.  
 Сафронова Л.В. *Психоанализ в постмодернистской литературе и литературоведении: учебное пособие*. – Алматы: КазНПУ им Абая, 2008. – 136 с.  
 Кодар А. *Степное знание*. (Электронный ресурс) – <http://bibliotekar.kz/stepnoe-znanie>  
 Фрейд З. *Художник и фантазирование*. – М.: Республика, 1995 – С. 357.  
 Ананьева С.В. *Я научился носить родину в сердце* // *Простор*. – №9. – 2019. – С. 122-129.  
 Айтматов Ч. *Белый пароход*. – М.: АСТ, 2010. – С.352  
 Руднев В. П. *Словарь культуры XX века*. – М.: Аграф, 1997. – С. 384.  
 Юнг К. Г. *Архетип и символ*. Страницы мировой философии. Т. 1. – М: Ренессанс, 1991. – С. 451.  
 Ananyeva S. Mamrayev B. Phenomenon of national culture and national literatures. Chingiz Aitmatov: Universal topics. Selected essays, speeches and presentation to his 90<sup>th</sup> birthday. Aitmatov academy.–London, 2019. – Pp. 31-36.  
 Ранкур-Лаферрьер Д. *Семиотика, психоанализ и наука: Некоторые избранные статьи* // *Семиотика искусства*. – 1980. – №3.  
 Выготский Л. *Психология искусства*. – М.:Аграф. – 1986. – С. 297.  
 Аристотель. *Поэтика* // Перев. Н. И. Новосадского. – Л.: Наука, 1927. – С. 111-113.