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THE NOVEL «ÜIYQ» BY S. DOSSANOV AND THE AUTHOR'S POSITION

Abstract. The article discusses the problem of the author's position in the novel «Üiyq» by the writer S. Dossanov. The current themes of the novel comprehensively illustrate the life of the Kazakh people at the beginning of the twentieth century, the spiritual revolution, the events of historical difficult periods and the state of youth striving for something new. The definition of the author's position as a creative person, along with his unique originality, is one of the most pressing problems of literary criticism today. The flow of characters and events that occur in a work of art, the author's imagination, thought, cognition, and artistic decision in transmitting the reality of life are analyzed. The article defines the author's efforts to create an artistic image of famous figures of Alash such as Akhmet Baitursynuly, Alikhan Bokeikhanuly, Mirzhakyp Dulatov and other historical figures, as well as a description of historical periods, storyline, poetic appeal. The image of Asylkhan (Asylzhan) in the work is embodied as an innovative person, adapted to the times. He is not only educated, but also astute, he believes in the future of his country, and he is one of those who lay the bricks of this bright future. The white-headed eagle, which the writer took as the basis for the events of the entire novel, is taken as a symbolic image and observes with watchful eyes the joys and sorrows, good and evil of the native land. It can be seen that the thoughts expressed by the white-headed eagle are the high position and naive faith of the author, who is worried about the future of the country. The work as a whole is analyzed from the structural-poetic, and content view.

Keywords: author, author's position, artistic cognition, novel, writer, S. Dossanov.

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С.Досановтың «Ұйық» романы және авторлық ұстаным

Аңдатпа. Мақалада жазушы С.Досановтың «Ұйық» атты романындағы авторлық ұстаным мәселесі қарастырылады. Романда жан-жақты суреттелген XX ғасыр басындағы қазақ халқының өмір тіршілігі, рухани сілкінісі, тарихи қиын-қыстау кезеңдердегі оқиғалар мен жаңалыққа ұмтылған жастардың жай-күйі өзекті тақырыптар ретінде қарастырылады. Автордың өзіндік дара қолтанбасымен бірге шығармашылық тұлға ретіндегі авторлық ұстанымын анықтау – бүгінде әдебиеттану ғылымының өзекті мәселелерінің бірі. Көркем шығармада кездесетін кейіпкерлер мен оқиғалар легі, өмір шындығын берудегі автордың қиялы, ойы, танымы, көркемдік шешімі талданады. Мақалада алаш арыстары Ахмет Байтұрсынұлы, Әлихан Бөкейханұлы, Міржақып Дулатов т.б өзгеде тарихи тұлғалар бейнесінің көркем бейнесін жасаудағы автордың талпынысы мен ондағы тарихи кезеңдер, оқиғалар желісінің суреттелуі, поэтикалық тартымдылығы анықталады. Шығармадағы Асылхан (Асылжан) бейнесі заманға бейімделген жаңашыл тұлға ретінде сомдалады. Ол – білімді ғана емес, алғыр, өз елінің болашағына сенетін, әрі сол жарқын келешектің кірпішін қалаушылардың бірі. Жазушы бүкіл романдағы оқиғаларға негіз етіп алған Ақбас бүркіт – символдық бейне ретінде алынып, туған жердің қуанышы мен қайғысын,

жақсылығы мен жамандығын қырағы көзімен бақылайды. Ақбас бүркіт арқылы айтылған ойлар елдің ертеңіне алаңдаған автордың биік ұстанымы мен аңғал сенімі екенін байқауға болады. Шығарма тұтастай құрылымдық-поэтикалық, мазмұндық жағынан талданады.

Кілт сөздер: автор, авторлық ұстаным, көркемдік таным, роман, жазушы, С.Досанов.

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Авторская позиция и роман С. Досанова «Ұйық»

Аннотация. В статье рассматривается проблема авторской позиции в романе писателя С. Досанова «Ұйық». Актуальные темы романа всесторонне иллюстрируют жизнь казахского народа в начале XX века, духовный переворот, события исторических трудных периодов и состояние молодежи стремящейся к новому. Определение позиции автора как творческой личности наряду с его уникальным своеобразием является сегодня одной из наиболее актуальных проблем литературоведения. Анализируется поток персонажей и событий, встречающихся в художественном произведении, фантазия, мысль, познание, художественное решение автора в передаче действительности жизни. В статье определяются авторские усилия по созданию художественного образа главных деятелей алаша как Ахмет Байтұрсынұлы, Алихан Бөкейханұлы, Миржакып Дулатов и других исторических личностей, а также описание исторических периодов, сюжетной линии, поэтическая привлекательность. Образ Асылхана (Асылжана) в произведении представлен как новаторская личность, адаптированная к современности. Он не только образован, но и проницателен, верит в будущее своей страны и является одним из камеников этого светлого будущего. Белоголовый орел, который писатель взял за основу события всего романа, – символический образ, наблюдающий за радостями и печалью, добром и злом родного края бдительными глазами. Можно заметить, что мысли, высказанные белоголовым орлом, – это высокая позиция и наивная вера автора, обеспокоенного завтрашним днем страны. Произведение анализируется в целом структурно-поэтически, содержательно.

Ключевые слова: автор, авторская позиция, художественное познание, роман, писатель, С. Досанов

1. Introduction

In modern literary studies, the concepts of author and position are widely used, and researchers pay special attention to them. In the novel «Ұйық» (Swamp) by S. Dossanov, one can notice the author's original worldview position and artistic-ideological, imaginative originality. It is true that such things as the figurative features of the characters, personality traits, national knowledge, and the struggle against vices of society, first of all, pass through the author's thoughts and become the basis of a large work. The opinions of scientists as S. Kirabayev, M. K. Aitimov, M. Orazbek, etc. about the work of S. Dossanov and published scientific articles in the press are of particular importance. Based on the object of the study, we have analyzed and identified the problems of the author's position and artistic thinking in the novel «Ұйық» (Swamp) by S. Dossanov. We have evaluated the writer's position and analyzed his point of view by defining the author's position and the character's position. In the article, these and other issues are determined both theoretically and in the course of the analysis of the text.

Three works by S. Dossanov «Qylbūrau» (Twist Loop) (2003), «Ұйық» (Swamp) (2005), «Түйық» (Deadlock) (2007) contain interesting and complex plot lines, covering the events

connected with each other, the social life of the Kazakh country in the late XIX and early XX centuries, the October Revolution, famine, repressions of 1937-1938, etc., which were the years of spiritual suffering of the Kazakh people. Academician S. Kirabayev states that «The reflection of the realities of life experienced by the Kazakh people in the twentieth century through panoramic images is a distinctive feature of these novels» (Literature of the XX century, 2011). The significance of the article lies in the fact that, revealing the rich spiritual heritage and traditions of the Kazakh people, the artistic image of the individual, the author covers them with characters who are modern, have great moral strength, and are rich in internal experiences and describe events in connection with different periods.

2. Research methods and materials

2.1. Methods

When analyzing the writer's work, literary and critical articles published in the press were taken into account, and to determine the author's position, the author's artistic thinking in the work, such critical methods as summation, comparison, generalization were used, and we relied on theoretical opinions related to the analysis of a work of art and topic itself.

The analysis is based on the perspectives of domestic scholars such as S. Kirabayev, M. Orazbek, and M. Aitimov regarding S. Dossanov's novel *Üiyq* (Swamp), as well as the study conducted by the emerging researcher N. Kudaibergenov, which explores the values reflected in Kazakh literature across different historical periods (Khudaibergenov, 2018).

When considering the author's position in the work of the writer Sabit Dossanov, the novel «*Üiyq*» (Swamp) (2005) was taken as the subject of study, and the views of foreign and Kazakh scientists on the author's position became the main one.

Material description

The main material of this research work is the novel «*Üiyq*» (Swamp) by the famous writer S. Dosanov. The work is valuable for its artistic portrayal of the historical and social conditions of the Kazakh society at the beginning of the XX century, its spiritual search, and the struggle of intellectuals during difficult times. The artistic representation of historical figures in the novel and the author's ideological stance are considered the main focus of the study. By analyzing the character of the protagonist, Asylkhan, the writer's intention to depict the image of a person of the new era is determined. Scientific research on the figures of the Alash movement, works on Kazakh literature and socio-political conditions of the early XX century, as well as the works of S. Dossanov, including those by M.K. Aytimova, A.A. Naimanbaev, N. Kudaibergenov, G. Orda, and others, were reviewed.

3. Discussion

A special role in the literary process is played by the individual natural creative personality and creative nature, skill of the author. The main position of the author is to understand the work of art and determine the place of the author. This is due to the fact that the author skillfully uses different positions in conveying his thoughts and concepts, adapting his own position to the actions and events of the characters. According to the scientist M. Orazbek, «The writer, focusing on socio-political views in the society in which he lived, was able to express the author's political and social position in the content of the work of art, realizing it for the purpose of contradictory thoughts, along with a position consonant with the influence of the politics of that time» (Orazbek, 2005).

That is, in the work one can observe different positions, views of the author on different situations. In fact, the author's strong and sincere positions on the fate of the main character Nurdaulet and his opposition to the subjugation of the XIX-XX centuries are combined with the positions of various characters in the work.

The sequence of events experienced by the Kazakh people in the first half of the twentieth century are the strengthening of Russian colonialism in Kazakhstan and the seizure of Kazakh lands and the transfer of them to Russian peasants, the awakening of the Kazakh intelligentsia, the birth of the National Liberation Movement, the revolution, post-revolutionary conditions, the seizure and collectivization of private livestock. It covers the most important events of the transition period of our country, such as the famine of the population, who lost their livestock and everything. In general, one of the characteristic features of the works of S. Dossanov is a white-headed eagle hovering in the sky. It is as a guide in the works of the writer, as a defender who lived with the people, lived in the country from century to century, took it out of many difficulties, as a symbol of the eternity of our country on the basis of epic works. The white-headed eagle is depicted from the beginning to the end of the work in the form of a guide, who shows the way, observer «A white-headed eagle flies under the roan sky, which resembles a raging sea wave. Rising to the top of the cliff, he watched with fiery eyes all around him, watching every movement of nature and creatures between Earth and heaven. The ancient inhabitant of the Great Steppe, whose soul is as pure as the morning dew, was considered sacred by the Kazakh people, the sacred white-headed eagle was too high... (Dossanov, 2005). The writer expresses his position that from the very beginning of the work there is a great meaning in the depiction of the white-headed eagle. «From the very beginning of the novel, the white-headed eagle, represented by poetic and symbolic images, is a reflection of the Kazakh spirit. We get the impression that the Kazakh national and folk identity, which has been formed in the Eurasian space for thousands of years with courage and country greatness, is richly covered by the world of the soul in an endless space, with the face of this white-headed eagle» (Aitimov, 2021).

In the middle of the novel, the author describes the image of a child who watched the life of his people trapped in the bloody claws of hunger and hoped for the future. «Flying under the roan sky, the white eagle saw a passenger with a huge body like a giant walking along the long road, carrying little Kamila. Believing with all his heart that the baby, who was saved from imminent death by God's command, would be in safe, the white eagle was joyfully chirping between the sky and the earth, flying higher than the clouds the...» (Dossanov, 2005).

The main characters of the novel are famous Kazakh people – Akhmet Baitursynuly, Mirzhakyp Dulatuly, Nurdaulet Babakhanov, and in the chain of subsequent events, indirect characters Asylkhan (in some places Asylzhan), Gulaim, Amankhan, Tuyak, Kutovoys, and others, a touching work is created, which includes three parts: «Sağynyş» (Lobging), «Sabylys» (Wandering), «Tosylys» (Hesitation) which are full of realistic and romantic artistic and aesthetic motifs. Letters written by Alash fellows, their work for the the sake of the country, the opening of the newspaper «Qazaq», the work and creativity of such

Kazakh great figures as Abay, Mashkhur, Shakarim are mentioned. The school of Alikhan Bokeikhanuly and Akhmet Baitursynuly in Omsk and Karkaralinsk, as well as a trip to St. Petersburg, were not small lessons. Mirzhakyp Dulatov said at the time «In 1911, when I arrived in Semipalatinsk from Kyzylzhar, I was detained by the police and spent almost two years in a Semipalatinsk prison in the footsteps of my brother Akhmet. After leaving the prison, I followed Akhan to Orenburg. The work of Akhan and me, who enthusiastically started publishing the newspaper «Kazakh», was justified, and this newspaper spread widely in the Kazakh steppe between 1913 and 1918» (Dossanov, 2005). The soul of the poet, who was inspired by the fate of his country saying «Wake up, Kazakh!», is the main basis of the work. He tried to justify the trust of his brothers Akhmet, Alikhan, who were his teachers». Ahmet expressed encouragement to Mirzhaqyp: «– The writer should raise the question that excites his soul. However, in the following times, it is difficult for us to publish this work. God willing, it will be published elsewhere. After all, life does not end with us. A great man must also have a legacy that he will leave to future generations» (Dossanov, 2005). The author sees being from the point of view of its height, artistic form, moral, ideological position, expresses it through plots and various situations.

In the work, the tribal unity, national and ethnographic manifestations inherent only to the Kazakh people are preserved without loss of basis and can withstand the influence of other enemies. Among them, the strength of fraternal kinship, the solemn structure of the yurt, and the skillful description of cattle (horses, cows, camels and sheep) are impressive.

«No matter how much the consequences of the February and October revolutions affected the Kazakh steppe, they still could not erase the root foundations of the national mentality once and for all. In particular, there are a lot of episodes that distinguish and show the characteristics of the ancestral and dynastic genealogy of the Kazakhs, the zhyrau-poetic traditions that have not been lost. The novel describes the folk environment, which is energized by the songs of poets-zhyrau like Assan Qaigy, Shalkiyiz, Suyunbay, etc. The main thing is that the teaching of behavior, which proves the strength of the Kazakh people, shows its stability, which is forever inseparable from its native land and homeland» (Aitimov, 2021).

4. Results

There are different interpretations of the concept of the author. The first is that this is the writer himself. The second, in the image of the «author», they see the concept of a whole work. Third, this concept of authors is considered at the world level as a literary direction, a literary position. Scientists have been proposing different terms related to the concept of the author. For example; the term «author's image» was formed by the scientist V.V. Vinogradov, the term «author-creator» was formed by M.M. Bakhtin, the term «author-narrator» was formed by I.B. Rodnyanskaya, the concept of «author's voice» was formed by V.V. Kozhinov. Behind such terminological multitasking are specific aspects of the study of the author's position and the laws of expression of the author's consciousness. According to M. M. Bakhtin, the author is the creative energy that is realized in a work of art. The author's position is, first of all, the worldview of the author – creator – «the carrier of the artistic vision and act of creativity in the story of being...» (Bakhtin, 1986). The

writer adheres to a certain position in the work of art, based only on artistic and aesthetic events that inspired him or her, influenced his or her mind.

In creating an artistic image of each character, the author's search and skill are manifested. The line of events related to the prominent fellows of Alash, appearing in the plot-composition of the novel, is described on the basis of the events of their life periods. In general, the author's position is intertwined in the novel on the basis of descriptions and monologues of characters, inspired by the ideals of freedom, independence in our national consciousness. The historical and critical position in the work can be traced in the author's description of historical events in difficult times.

The first dialogue about Alash personalities in the novel unfolds as follows.

«– Mirzhakyp, you are not only a poet who sang «Oyan, qazaq» (Wake up, Kazakh) but also a writer who wrote «Baqytsyz Jamal» (Unfortunate Zhamal). How would you portray this part of the mountain through the eyes of a poet? – said a tall, light-bodied, elongated, fair-faced man with sideburns, stroking his thick mustache with his stubby fingers.

– Alright, you are not only elder by ages, but also respected. You stand ahead of me with your talent and knowledge» said the young man of medium height, thick eyebrows and a sharp nose, speaking thoughtfully, «even if I cannot dive into the depths of history like you, I will try to tell you what I see» (Dossanov, 2005).

They are bright stars, cultured, elegant, educated people who are on the forehead of Kazakhs. They are Mirzhakyp Dulatov and Akhmet Baitursynuly. Although the author maintains his position as an observer, he conveys the story through the words of the character.

– Oh, the great Kazakh steppe, you are always flourishing from your fertile state, – said Akhmet excitedly, insatiably looking at the beautiful nature, – but do these Russian peasants, who are spreading as black locusts, know your worth, just like us? (Dossanov, 2005).

The fate of his country has a deep meaning for the writer. He was clearly recognized by each writer from the author's positions in his works. The most important of these Septs is the Kazakh national history. The life of the country under the Kazakh statehood, the picture of the times, the development of people, the prosperity of our country and land, etc. Each writer sees and writes about this topic from the point of view of his own position.

Recognition of the pedestal position of the writer is the same as recognition of the writer, determination of the place of the author in the literary process. To be a stand-up position, of course, the writer has a rich knowledge base, knowledge learned from life, a mindset that can explore life, mastering characters in a work of art, speak through the words of heroes, creating a logical world. Also, the writer must have a cherished dream, a goal and a plan. The author needs not only knowledge of the world, but also artistic education and artistic skills. As A. Baitursynuly said, «the narrator does not say the game for himself. For the other. So it is necessary to make the game so that others understand it without suffering. Because the «art of the word» rests on 3 foundations of human consciousness:

1) to the Mind, 2) to the intersection, 3) to the mood» (Baitursynov, 2003).

Nurdaulet Bai is one of the main characters in the novel, an image that led to the main concept of the Kazakh Bai* in a different sense. S. Dossanov chose Nurdaulet as the main

* Bai – a wealthy social group in traditional Kazakh society

character of that period and showed the realities of the time through his insight. «It is connected with the main events of the era and manifests itself at the beginning of the National Awakening, the struggle against colonialism, the events of the later Soviet era» (Kazakh literature of the XXI century (2001-2011), 2011). The author's new idea was to create images of educated Kazakh guys and girls in the novel in parallel with Nurdaulet. The pure love stories between the main character Nurdaulet and Aizhan, friendship relationship is always kept as the 'sauce' and important part of the novel. At the same time, Aizhan studied at the Sorbonne University in Paris, and later worked at the Institute of Oriental Studies in Moscow. Even after Nurdaulet's death, Aizhan took Karatai, his descendant, to his father's family and, and consecrated the Koran. One of the second major characters is Asylkhan. He is the son of Baglan and Nurganym. Another interesting event in the work is the blessing of Akhmet Baitursynuly's nephew Asylkhan. That is, Baglan's wife Nurganym is described as the sister of Akhmet. «A man has three jurt (relatives)» the Kazakh says. The three have three different properties. In-law relatives are nitpickers, a man's own relatives (from father's side) are envious, relatives from mother's side are critical. I am your relative from mother's side, Asylzhan! Even if you were born of a girl, you are my generation. Moreover, my strong heart to others is soft to you. You are one of the children I particularly liked. Looking at you, I hope that you will become not only the son of your parents, but also the son of a mankind, a slave of the people. A person like me, when he dies, makes a will to only one person and blesses only one person in his life. You are the will of my heart, Asylzhan!» (Dossanov, 2005).

The basis for other events in the novel can be called the images of Asylkhan and Gulsim, whose disclosure influenced the increase in the artistic level of the work. Youngsters work in production facilities that began to open in Kazakhstan in the thirties, and they learn the secrets of the creation and difficulties of new production. Through the descriptions in the episodes of the novel, the involvement of historical figures of the then rulers and ruling circles of Kazakhstan in the events helps to understand the realities of the time. Thanks to the true aesthetic beauty of the work, it is noticeable that the ultimate goal and position of the author is fulfilled. The author takes a historical and critical position in the historical critical period of the Kazakh people.

5. Conclusion

After independence, most of the writers focused on topics of historical, socio-political significance. From the works of each writer, people's life under the Kazakh statehood, the image of the times, various ties between neighboring states, public-social and political issues were recognized through their own positions. Objective and subjective thoughts are based on the main position of the author, and the characters are systematically depicted. However, we also do not reverse the fact that personality-related features remain noticeable in the work. According to V.V. Vinogradov: «The image of the author is an individual verbal and speech structure that permeates the structure of a work of art and determines the relationship and interaction of all its elements» (Vinogradov, 1980). According to M. Foucault: «the author's position can perform in different forms, and the choice of form itself, the combination of forms of artistic speech, creates a kind of literary and artistic unity

and carries a huge amount of information. By the image of the author, we do not mean a set of worldview, social, behavioral and other personality traits of the writer»(Michel, 1996).

We believe that the thoughts and worries that troubled the soul of the main character Nurdaulet in the work are also the thoughts that troubled the author. The complex thought of the author, which is accumulated in his minds without rest in the creative process, is reflected in the image of his work. Through the same image, the literary text moves on to action, event in its content. The main thing is to live through the image. Thus, the actual thoughts of the author turn into vivid beautiful pictures into a historical and artistic event in the content of the work. Therefore, the life of the ancestors of modern times, the struggle of the mind of the author, external invasions, inter-tribal rivalry, should all unfold on the basis of a systematic and author's position.

The novel «Üiyq» by the writer Sabit Dossanov describes the tragic fate of the Kazakh people at the beginning of the twentieth century, the connection between individuals and the people in the era of the formation of the nation, the desire to preserve the ideals, peace, unity of the country through the unification of harmony, qualities in nature, man in the era of prosperity.

The writer connects the past and the present, evaluates the country's history, shows the height of intelligence and common sense, and individualizes his own position. The main principle of the author is to write on the basis of truth, whatever he writes. For that, he does not look for the subject of his work from afar, but he is close to himself, his native land, native people, its history, what he saw yesterday, what he knows today. Each of his works is as close to the reader as possible, which makes it possible to reveal the image of personalities through the expression of the soul of his characters.

In conclusion, the author's position in the work of S. Dosanov «Üiyq» (Swamp) is based on a deep study of the national spirit and historical reality. In his work, the author reveals social problems in society, moral values and contradictions of a particular period. By describing the historical path and spiritual essence of the Kazakh people, it invites the reader to re-recognize their identity and national consciousness.

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