

IRSTI 17.82.30
УДК 821.161.1

<https://doi.org/10.53871/2078-8134.2022.1-09>

Nurgali K.¹, Siryachenko V.^{*2}

L.N. Gumilyov Eurasian national university,

Nur-Sultan, Kazakhstan,

nurgalik1@mail.ru¹; vikalife020894@gmail.com²

ORCID: 0000-0002-8178-2782¹; 0000-0002-7915-5376²

REPRESENTATION OF FEMALE IMAGES IN THE CREATIVE WORKS OF A. CHEKHOV AND B. MAYLIN

Abstract. The article deals with the categories of “artistic image” and “artistic female image”. The authors aim to consider the representation of woman’s topic in Russian and Kazakh literature in the late 19th - early 20th centuries, as well as to trace the transformation of the image of “unequal woman” into the image of “free woman” / “Soviet woman”. The artistic works of A. Chekhov help to recreate the cultural atmosphere of the end of the era. His author’s view reflects the literary situation on the threshold of the new millennium. The study of peculiarities of the artistic world in the creative works of B. Maylin helps to identify the essential features inherent in the Soviet prose at the initial stage. The works of these authors are characterized by a high degree of detalization, which contributes to the most complete and comprehensive disclosure of the artistic image of the woman. The extensive gallery of literary types of heroes presented in the works of the writers allows to reveal the author’s position in their portrayal, the peculiarities of the use of situations and social conditions in which these heroines are forced to exist. The female characters are explored through the analysis of portrait description, the nature of actions, the inner world, its transformation, as well as the analysis of the stylistic features of the description of the psychology of behaviour. In order to carry out the analysis, the authors completed a number of tasks, which include finding and identifying the female characters of works of small genre (short stories, novels), classifying the female characters, their behavior and actions. The above allows the authors to draw conclusions not only about the ways of depicting female characters in the works of writers, but also to note some points of continuity of A. Chekhov’s creative originality by B. Maylin. The ability to reveal the inner world of characters, filigree use of artistic details are common features of the works of talented prose writers and playwrights innovators. Studying the female characters and their psychological aspects the authors of the article used methods of comparative, historical and typological, object-analytical, textological and comprehensive analysis, as well as the method of systematization of the data obtained.

Keywords: Russian literature, Kazakh literature, artistic image, artistic female image, the creative works of A. Chekhov, the creative works of B. Maylin.

Introduction. Kazakhstan’s entry into Russia’s economic system marked the end of the 19th century. It contributed to the intensification of social development in the country. Russian advanced culture became widespread in Kazakh society. Abay Kunanbayev, an outstanding Kazakh poet and writer, was one of the first to introduce humanistic Russian classical literature to the Kazakh people. His literary successors had continued the tradition of establishing creative links between Kazakh and Russian literatures. Kazakh writers of the early 20th century were actively promoting the idea of the struggle of Kazakh people for freedom. The fight for women’s rights, for the opportunity to have equal rights with men was an acute issue. “The topics of Maylin’s stories are taken from the life of the Kazakh aul

in the post-revolutionary era, full of social conflicts, they present a realistic picture of the radical renewal of the life and psychology of the people” (Takhan, 2006: 64). “Traditions of typification in B. Maylin’s novellism go back to the artistic heritage of A. Chekhov. That fact has long been noticed by Kazakh literary criticism” (Nauryzbaev, 1979: 34). It is particularly interesting, in this context, to trace the evolution of the female image in the fiction of the Russian and Kazakh nations of that period. The study is based on the works of A. Chekhov and B. Maylin. Ju. Lotman in his work “Conversations on Russian culture. Genesis and traditions of the Russian nobility (XVIII - early XIX centuries)” (Lotman, 1994) dealt with the issue of studying the “female image” and attempts at its typification. Many aspects of the concept “woman” in the Russian and Kazakh languages are considered in the thesis by M. Dosimova “National specificity of language objectification of the concept “woman” (on the material of the Russian and Kazakh languages)”, as well as in the articles by Zh. Sarsenbayeva (Sarsenbayeva, 2021).

Methods. Various methodological and theoretical approaches were used during this research. The scientific concept of fictional text analysis forms the basis of the study. The implementation of the mentioned concept in practice requires the use of the following research methods: comparative, historical-typological, object-analytical, textual and complex analysis, as well as the method of systematization of the obtained data. The comparative method of analysis of literary texts is one of the main methods in the study of fiction. The techniques of comparative analysis allow not only to trace the evolution of the author’s characters, but also to identify the author’s position in the creative work, in order to understand the writer’s worldview and his interactions with other authors. The works presented in the study are considering through comparison and juxtaposition, as they were created not only in different periods, but also by representatives of different nations. The mentioned also makes it possible to highlight certain national peculiarities. The historical-typological method allows identifying commonalities between phenomena that are similar typologically, but are not related. These similarities are often the result of the coincidence of developmental conditions. The article is based on the works of several foreign scholars (Basin, 1985), (Mann, 1987), (Lotman, 1994), (Kolobaeva, 1990), (Khalizev, 2004), (Khayrullina, 2005).

Results. This paper provides a review and comparative analysis of the prose of A. Chekhov and B. Maylin, carried out to investigate the category of “artistic female image” in Russian and Kazakh literature. The works created by the authors in the period from 1880 to 1930 are used in this study. The relevance of the research lies in the fact that the importance of Chekhov’s creative works and the issue of his artistic influence on the Kazakh classical novelists and playwrights have not been fully studied so far. Kazakh scholars and literary critics (Nauryzbaev, Nurkatov, Zhanuzakova, etc.) point out that the style of the outstanding Kazakh writer and playwright B. Maylin echoes the artistic style of A. Chekhov. That is why this comparative analysis is fully justified. The novelty of the work consisted in the fact that the first attempt to present a comparative study of female images in Russian and Kazakh literature has been undertaken. To date there have been extensive works of this kind, such as a thesis titled “The Image of Woman in Russian and Tatar Literature in 1890-1917 (based on the creative works of G. Iskhaki and M. Gorky) by D. Khayrullina

(Khayrullina, 2005). The author compares the female images of G. Iskhaki and M. Gorky in terms of identifying the value attitude. However, no such studies have been conducted in relation to Kazakh and Russian literatures up to now.

Discussion. An artistic image of a woman has always received special attention in world literature., Women were represented by authors, depending on the period and culture where the works were created, as the main characters of the narrative, and as the supportive characters, who helped to fully reveal the nature of the main heroes of the story. The late 19th century and early 20th century is becoming a turning point in history, which is undoubtedly reflected in the art, particularly in literature. The object of the study of the article is the creative works of A. Chekhov and B. Maylin. Those works provide a vivid demonstration of the changes in the minds of the peoples who became part of the future Soviet state. B. Maylin is considered to be a successor of Chekhov's literary tradition in Kazakh literary criticism, it was another reason to overview the oeuvre of the mentioned writers. However, as T. Akhtanov notes, B. Maylin does not directly imitate Chekhov, but creates his own unique style that allows him to break the outdated canons established in Kazakh literature earlier (Maylin, 2013: 142).

It should be noted that the creation and portrayal of artistic female images has always been of interest to Russian and Kazakh classics. The stereotypes of female images highlighted by Ju. Lotman in his work "Conversations on Russian culture. Genesis and traditions of the Russian nobility (XVIII - early XIX centuries)" (Lotman, 1994: 65-72) were used to classify female images in the works of A. Chekhov and B. Maylin in this paper. Lotman characterized the first type of image as a "tenderly loving woman whose life, feelings are shattered. Such heroines sacrifice themselves, their feelings, hopes, dreams for the sake of their beloved. Self-sacrifice is one of the most popular characteristics of Chekhov's heroines. *Anna* ("Anna on the Neck", 1895), who agrees to a lucrative marriage for the sake of her brothers and father, initially appears to the reader as such. Her image later evolves, which will be noted some time later. The image of a "woman-victim" is also portrayed by Beyimbet Maylin. The unfortunate *Demesh* ("The Victim of Hunger", 1927) is forced to marry in order to save her parents and younger brother from starvation.

Lotman further singled out an image that has "a demonic character, boldly destroying all the conventions of the world created by men". There are the so-called "atypical" women. Their actions, rebelliousness, progressive views and worldview are unusual for the philosophy and culture of the period. Such female characters differ strikingly from the others. *Vera Kuznetsova* ("Verochka", 1887) certainly suits this type of characters. She reveals first her romantic feelings to Ognev, despite of the established tradition. It certainly scares a guy away from her. The artistic image of *Anna* ("Anna on the neck", 1895) becomes "demonic" after visiting the ball, when she takes all the "benefits" that "noble society" presents to her. Unfortunately, the poor girl loses her morality. Beyimbet Maylin's image of the "demonic" heroine is embodied by *Kulpash* ("Kulpash", 1922). The woman, exhausted by hunger and cold, decides to leave her husband and son and goes to the house of a rich bay, leaving her loved ones to certain death.

The last type of female image, according to Lotman, is the "woman-hero" who demonstrates "her involvement in the situation of the contrast between the heroism of women and

the spiritual weakness of men". Thus, Chekhov shows the image of *Olga Plemyannikova* (Dushechka, 1898), who falls in love desperately each time and devotes herself to her husbands and their favorite occupation. The child of her beloved becomes her inspiration at the end of the story. Taking care of this child brings her joy and happiness. The character traits of a "woman-hero" are possessed by Maylin's *Rabiga* ("Amirzhan's Confession"), *Kultay* ("Volostnaya Kultay"), and *Raushan* ("Raushan the Communist").

The image of a woman is often central among Chekhov's works. The images of his heroines are always complex. It is also important that most of Chekhov's female characters always have a clearly defined status in society: wife, mistress, bride, etc. The category of women brides includes the *girl Podzatytkina* ("Before the Wedding", 1880), *Dashenka Zhigalova* ("The Wedding", 1889), the sisters *Mariya* and *Varvara Shelestovs* ("The Teacher of Literature", 1894). They have been dreaming of a successful marriage from their childhood.

Anton Chekhov often refers to another category of female characters - unfaithful wives or so called "grasshoppers", who are seeking for personal gain in relationships with men, using lies and deceit. Such descriptions correspond to the images of: *Olga Ivanovna Dy-mova* ("The Grasshopper" ("Poprygunya", 1892), *Olga Dmitrievna* ("The Spouse", 1895), who does not want to divorce her unloved husband, to whom she periodically cheats. Some Chekhov heroines, on the contrary, yearn for a marriage with a man they do not love and dream of freeing themselves from the shackles of matrimony. Such an image is embodied by the sexton's wife *Raisa Nilovna Gykova* ("The Witch", 1886).

The shift in a woman's social status is observed in Chekhov's later works. Thus, brides begin to dream not of a lucrative marriage, but of marrying the man they truly love. The writer goes further and allows his heroines to transcend social norms. A clear example is *Nadya Shumikhina* ("The Bride", 1903), who has dreamed only of marriage like other young ladies, but then she chooses something different, she prefers to achieve success, to become an educated and enlightened person. Chekhov's girls show temper and will, they are no longer satisfied with their dependent position on men, they want to become independent and autonomous. It was quite a progressive mindset for that period. Chekhov's heroines are increasingly becoming more strong-willed persons. *Nataliya Gavrilovna* ("The Wife", 1892) aspires to social activities and finds her mission there. *Anna Akimovna* ("Woman's Kingdom", 1894), the owner of the factory, on the contrary, having in her hands the power and money, secretly dreams of simple female happiness and mutual love. The fact that A. Chekhov begins to use dynamic portraits to depict his heroines, showing their inner changes, becomes an important feature of the described period. Since that time the portrait description recedes into the background.

B. Maylin's artistic image of a bride or wife is often dramatic. *Raushan* ("Airanbay", 1924) lives in poverty, suffers beatings from her husband, and is forced to humiliate herself in front of her husband's rich relatives. Beyimbet Maylin creates an image of Aupildek's wife *Kant* ("Mullah Alish's Heavenly Horse"). The author describes her hard life, the disrespect and even cruelty. However, she refuses to punish her negligent spouse, when she is offered protection. She says that she used to such treatment and she does not need anything, as long as her son can go to school. According to above mentioned characterization, we

can classify *Kant* as a "woman-victim" (Lotman). The tragic fate of the girl *Biganshi* ("The Groom", 1925), who dies without ever knowing true female happiness; she meets her true love after being forced to marry a cruel and indifferent man. Another tragedy occurs in the life of *Shuga* ("The Monument to Shuga"). She is unable to unite her destiny with her lover and also dies. The mentioned works and their heroines in the works of A. Chekhov and B. Maylin demonstrate the dependent position of men, their unequal position in society. The indicated works and female images created by A. Chekhov and B. Maylin demonstrate the dependent position of women, the unequal rights they possess, lack of freedom.

Chekhov's other vivid type of heroines is "woman-predator" who dreams of a rich, prosperous life and a large number of admirers. It also includes the women of the arts: singers and actresses. One of the most striking representatives of this type is *Ariadne* ("Ariadne", 1895), a vain, unprincipled seductress who considers men as a tool to achieve her goals. Chekhov, however, particularly emphasizes the heroine's intelligence, in addition to her negative qualities. The exact opposite of *Ariadne* is Chekhov's *Anna Sergeyevna von Dideritz* ("Lady with the Dog", 1899). *Anna Sergeyevna*, who herself cheats on her husband, becomes Chekhov's bearer of high moral qualities, who changes her lover's life for the better and gives him hope for a "brighter future". The character description is also fundamentally different from that of *Pasha* ("The Chorister", 1886), who appears completely insignificant before her lover's wife.

The evolution of the female image is observed by analyzing Chekhov's works of the small genre, written in different periods of his life. Chekhov's heroines have been growing emotionally, psychologically, and morally. They strive for great feelings, want to be educated, "to break" the generally accepted norms and rules, which begin to become obsolete.

The topic of women's emancipation is continued by B. Maylin in 20th century. It is primarily happened due to the establishment of the Soviets, who promote the desire for education among women. The Soviet woman obtained civil rights, which she was able to use to the fullest extent. So *Aitolkyn* ("Mullah Alish's Heavenly Horse"), the wife of the unfaithful mullah Alish, did. She divorced him and obtained his fair punishment; he was disowned as a clergyman and arrested. Women of the new Soviet period have not only the right, but also the desire to work, to realize their potential not only within the family and household. Thus, the volost head *Kultay* ("Volostnaya Kultay") and *Kulzayra* – the chairman of the board of a collective farm ("Dayranbay's Cow as the Origin of Discord", 1930), are already working for the benefit of the society. *Aisha* ("Black Bucket", 1930), inspired by her husband, dares to voice her opinion at the meeting. So, the meeting decides to elect the brave *Aisha* as a chairman of the village. The taskmaster *Rabiga* ("Amirzhan's Confession") becomes the family leader, surpassing the labor performance of her spouse, who was expelled from the Soviet party. The heroines of B. Maylin also demonstrate a passion and desire for knowledge: *Marzhangul* ("The First Lesson", 1928), *Demesh* ("The Victim of Hunger, 1927), who thanks to the Soviet authorities seeks justice and gets a chance for a happy life, her friend *Rakhima* ("The Victim of Hunger", 1927), who had overcome all difficulties of life and became a journalist; the reader learns about *Rakhima's* fate from *Demesh's* letter to her. S. Takhan notes, that "Chekhov's influence is evident in the multidimensionality of artistic criteria for seeing life, the verbal polyphonism that provides a broad

social background, the sharp dialogues that clarify the essence of the motivations for the active manifestation or change of characters, that reveal the true causes of the characters' clashes" (Takhon, 2006: 65). However, B. Maylin rarely uses detailed descriptions of the appearance of his heroines, what surely differs him from Chekhov's style. B. Maylin tries to present to the reader their inner world, their feelings and aspirations.

Conclusion. The research concludes that the artistic image at the edge of the 19th and 20th centuries had undergone significant changes. The new social order had drastically changed the established image of women in the minds of people, so it was reflected in the literature. The main purpose of women was to bear children and do the chores until the beginning of the new Soviet era. Women were dependent on men; the man was the source of the wife's well-being and determined her social status in society. This stereotype was the basis of many of Chekhov's early creative works and was also reflected in the literary works of the Kazakh writer B. Maylin. Deviation from such an "ideal" image of a woman-hostess was considered unacceptable in society. However, A. Chekhov, who was in many ways ahead of his contemporaries in his views, foresaw the emergence of a new type of women – "free women", freed from social frameworks and stereotypes.

B. Maylin had been logically continued the new vision of the female artistic image in his creative works. He had praised equality, hard working and striving for knowledge as the main benefactors of the woman of the 20th century. The study leads to the conclusion that B. Maylin relied on the traditions of previous literature, both Russian and Kazakh, creating a system of his female characters. However, he created his own unique style, which helped him to empower his female heroes with a complex mental organization, moral and ethical principles, strong-willed character traits, courage and determination. The motif of love, family and woman's happiness also plays an important role in his works. Beyimbet Maylin's female characters live, work, fight for family happiness and prosperity of the society.

The research on the topic could be continued. The dramatic works of A. Chekhov and B. Maylin may serve as an object of the following study.

Нұрғали Қ.Р.¹, Сиряченко В.В.²

Л.Н. Гумилев атындағы Еуразия ұлттық университеті,

Нұр-Сұлтан, Қазақстан,

nurgalik1@mail.ru¹; vikalife020894@gmail.com²

ORCID: 0000-0002-8178-2782¹; 0000-0002-7915-5376²

А.П. Чехов пен Б. Майлин шығармашылығындағы әйел бейнесі

Аңдатпа. Ұсынылған мақалада «көркем образ» және «көркем әйел образы» категориялары қарастырылады. Авторлар XIX ғасырдың аяғы – XX ғасырдың басындағы орыс және қазақ әдебиетіндегі әйелдер тақырыбының көрінісін қарастыру, сондай-ақ «тәуелді әйел» бейнесінің «еркін әйел» / «Советтік әйел» бейнесіне өзгеруін қадағалау міндетін қойды. А.П. Чеховтың шығармашылығы дәуірдің соңындағы мәдени атмосфераны қалпына келтіруге көмектеседі. Оның авторлық көзқарасы жаңа мыңжылдықтың қарсаңындағы әдеби жағдайды бейнелейді. Б. Майлиннің шығармаларындағы көркем әлемнің ерекшеліктерін қарастыру. Новеллистикадағы теру дәстүрі А.П. Чеховтың көркем мұрасынан бастау алатын Майлина бастапқы кезеңде кеңестік прозаға тән маңызды белгілерді анықтауға ықпал етеді. Бұл авторлардың шығармашылығы егжей-тегжейдің жоғары деңгейімен сипатталады, бұл әйелдің көркемдік бейнесін неғұрлым толық және жан-жақты ашуға ықпал етеді. Жазушылар шығармаларында

ұсынылған кейіпкерлердің әдеби түрлерінің кең галереясы олардың бейнесіндегі автордың позициясын, осы кейіпкерлердің өмір сүруге мәжбүр болған жағдайлар мен әлеуметтік жағдайларды пайдалану ерекшеліктерін ашуға мүмкіндік береді. Әйел кейіпкерлері портреттік сипаттаманы, іс-әрекеттің сипатын, ішкі әлемді, оның өзгеруін, сондай-ақ мінез-құлық психологиясын сипаттаудың стилистикалық ерекшеліктерін талдау арқылы зерттеледі. Талдау жүргізу үшін авторлар шағын жанрдағы шығармалардың (әңгімелер, повестер) кейіпкерлерін табу мен бөліп көрсетуді, әйел образдары мен олардың іс-әрекеттерін жіктеуді қамтитын бірқатар міндеттерді орындады. Жоғарыда айтылғандар авторларға жазушылардың шығармаларындағы әйел образдарын бейнелеу тәсілдері туралы ғана емес, сонымен қатар А.П. Чеховтың Б.Ж. Майлиннің шығармашылық ерекшелігінің сабақтастығының кейбір сәттерін атап өтуге мүмкіндік береді. Кейіпкерлердің ішкі әлемін ашу қабілеті, көркемдік бөлшектерді филиграналық қолдану-талантты проза жазушылары мен жанашыл драматургтер шығармашылығының ортақ белгілері. Әйелдер бейнелерін, олардың психологиялық аспектілерін зерттеуде авторлар келесі әдістерді қолданды: салыстырмалы-салыстырмалы, тарихи-типологиялық, объектілік-аналитикалық, мәтіндік және кешенді талдау, сондай-ақ алынған деректерді жүйелеу әдісі.

Түйін сөздер: орыс әдебиеті, қазақ әдебиеті, көркем образ, әйелдер образы, А.П. Чехов творчествосы, Б.Ж. Майлин творчествосы.

Нурғали К.Р.¹, Сирияченко В.В.²

Евразийский национальный университет им. Л.Н. Гумилева,

Нур-Султан, Қазақстан,

nurgalik1@mail.ru¹; vikalife020894@gmail.com²

ORCID: 0000-0002-8178-2782¹; 0000-0002-7915-5376

Женские образы в творчестве А.П. Чехова и Б. Майлина

Аннотация. В представленной статье рассматриваются категории «художественный образ» и «художественный женский образ». Авторами ставится задача рассмотреть отражение женской темы в русской и казахской литературах периода конца XIX – начала XX вв., а также проследить трансформацию образа «зависимой женщины» в образ «свободной женщины» / «женщины советской». Творчество А.П. Чехова помогает воссоздать культурную атмосферу конца эпохи. Его авторский взгляд отражает литературную ситуацию на пороге нового тысячелетия. Рассмотрение особенностей художественного мира в произведениях Б.Ж. Майлина, традиции типизации в новеллистике которого восходят к художественному наследию А.П. Чехова, способствует определению существенных особенностей, присущих советской прозе на начальном этапе. Творчество указанных авторов характеризуется высокой степенью детализации, что способствует наиболее полному и всестороннему раскрытию художественного образа женщины. Разнообразная галерея литературных типов героев, представленных в произведениях писателей, позволяет раскрыть авторскую позицию в их изображении, особенности использования ситуаций и социальных условий, в которых данные героини вынуждены существовать. Женские персонажи исследуются посредством анализа портретного описания, характера поступков, внутреннего мира, его преобразования, а также анализа стилистических особенностей описания психологии поведения. Для проведения анализа авторами осуществлен ряд задач, включающих нахождение и выделение героев произведений малого жанра (рассказов, повестей), классификацию женских образов и их действий. Вышеуказанное позволяет авторам сделать выводы не только о способах изображения женских образов в творчестве писателей, но и отметить некоторые моменты преемственности творческого своеобразия А.П. Чехова Б.Ж. Майлиным. Способность раскрытия внутреннего мира персонажей, филигранное использование художественных деталей являются общими чертами творчества талантливых прозаиков и новаторов-драматургов. При исследовании женских образов, их психологических аспектов применены методы сравнительно-сопоставительного, историко-типологического, объектно-аналитического, текстологического и комплексного анализа, а также метод систематизации полученных данных.

Ключевые слова: русская литература, казахская литература, художественный образ, женский образ, творчество А.П. Чехова, творчество Б.Ж. Майлина.

Информация об авторах:

Нурғали Кадиша Рустембековна – Заведующий кафедрой русской филологии Евразийского национального университета имени Л.Н. Гумилева, доктор филологических наук, профессор. Нурсултан, Казахстан. E-mail: nurgalik1@mail.ru ; ORCID: 0000-0002-8178-2782; Идентификатор Scopus: 55915843100

Сиряченко Виктория Владимировна – аспирант 2 курса Евразийского национального университета имени Л.Н. Гумилева. Нурсултан, Казахстан. E-mail: vikalife020894@gmail.com, ORCID: 0000-0002-7915-5376

References:

Basin E. (1985) Psihologija hudozhestvennogo tvorchestva [Psychology of artistic work]. Moscow: Znanie (in russ.).

Chekhov A. (1974–1983) Polnoe sobranie sochinenij i pisem: V 30 t. [The Complete Collection of Works and Letters: In 30 vols]. Moscow: Nauka (in russ.).

Dosimova M. (2008) Nacional'naja specifika jazykovoj obektivacii koncepta «zhenshhina»: na materiale russkogo i kazahskogo jazykov [National specifics of linguistic objectification of the concept “woman”: on the material of the Russian and Kazakh languages]: PhD thesis. Voronezh (in russ.).

Khalizev V. (2004) Teoriya literatury: ucheb. dlja studentov vuzov [Theory of literature: textbook for university students]. Vysshaja shkola. Moscow. ISBN 5–06–005217–6 (in russ.).

Khayrullina D. (2005) Obraz zhenshhiny v russkoj i tatarskoj literature 1890–1917 gg. (na primere tvorchestva G. Ishaki i M. Gor'kogo) [The image of a woman in Russian and Tatar literature in 1890–1917 (based on the works of G. Iskhaki and M. Gorky)]: PhD thesis. Ufa (in russ.).

Kolobaeva L. (1990) Koncepcija lichnosti v russkoj literature rubezha XIX–XX vekov [The concept of identity in Russian literature on the edge of the 19th–20th centuries]. Moscow: MGU (in russ.).

Lotman Ju. (1994) Besedy o russkoj kul'ture. Byt i tradicii russkogo dvorjanstva (XVIII – nachalo XIX veka) [Discussions on Russian Culture. Genesis and traditions of the Russian nobility (XVIII – the beginning of XIX century)]. Saint Petersburg: Iskusstvo – SPB (in russ.).

Mann Ju. (1987) Dialektika hudozhestvennogo obraza [The Dialectics of the Artistic Image]. Moscow: Sovetskij pisatel' (in russ.).

Maylin B. (2013) Mnogotomnoe sobranie sochinenij: Dokumenty, dannye, otzvyvy [Multivolume collection of works: Documents, data, reviews]. (V. 13). Almaty: Kazygurt (in kaz.).

Maylin B. (2013) Mnogotomnoe sobranie sochinenij: Povesti, rasskazy [Multivolume collection of works: Novels, stories]. (V. 14). Almaty: Kazygurt (in russ.).

Nurkatov A. (2013) Sochinenija: Ajkyn Nurkatov [Essays: Aikyn Nurkatov]. (V. 4). Almaty: Ana tili (in kaz.).

Nauryzbaev B. (1979) Tradicii B. Majlina v kazahskoj proze [Traditions of B. Maylin in the Kazakh prose]. Gylym. Almaty (in kaz.).

Sarsenbayeva Zh., Yakici A. (2021) The image of women in modern kazakh prose and psychological aspects in creating them. "Keruen" scientific journal, 4: 160–171. DOI: 10.53871/2078–8134.2021.4–17 (in eng.).

Takhan S. (2006) Oppozicija «romantizm–realizm» v povestvovatel'noj strukture rasskazov B. Maylina 20–30-h godov [The opposition “romanticism–realism” in narrative structure of stories of B. Maylin of 20–30-ies]. Proceedings of International Conference on Scientific Potential of the World, Dnepropetrovsk, Ukraine. P. 64–68. (in russ.).

Zhanuzakova K., Duysenbek A. (2020) Artistic truth in B. Mailin's prose. Bulletin of Toraighyrov University, 4: 154–165. DOI: 10.48081/WLKC7816 (in Kaz.).

Әдебиет:

Басин Е.Я. Көркем шығармашылық психологиясы. – Мәскеу: Знание, 1985. – 64 бет. (орыс).

Досимова М.С. «Әйел» концептінің тілдік қарсыласуының ұлттық ерекшелігі: орыс және қазақ тілдерінің материалында: автореф. дис. ф.ғ.к.: 10.02.19. – Воронеж: АҰУ, 2008. – 23 бет. (орыс).

Жанұзакова Қ.Т., Дүйсенбек А. Б. Майлин прозасындағы көркемдік шындық. Торайғыров университетінің Хабаршысы – 2020. – № 4. – 154–165 б. DOI: 10.48081/WLKC7816 (каз.).

Колобаева Л.А. XIX–XX ғасырлардағы орыс әдебиетіндегі тұлға туралы түсінік. – Мәскеу: МҰУ, 1990. – 336 бет. (орыс).

Лотман Ю.М. Орыс мәдениеті туралы әңгімелер. Орыс ақсүйектерінің өмірі мен дәстүрлері (XVIII – XIX ғасырдың басы). – Санкт–Петербург: Искусство, 1994. – 399 бет. (орыс).

Майлин Б. Көптомдық шығармалар жинағы: Құжаттар, деректер, пікірлер. Т. 13. – Алматы: «Қазығұрт» баспасы», 2013. – 384 бет. (каз.).

Майлин Б. Көптомдық шығармалар жинағы: Повестер, әңгімелер. Т. 14. – Алматы: «Қазығұрт» баспасы», 2013. – 384 бет. (орыс).

Манн Ю.В. Көркем образ диалектикасы. – Мәскеу: Советский писатель, 1987. – 320 бет. (орыс).

Наурызбаев Б. Қазақ прозасындағы Б. Майлин дәстүрі. – Алматы: Ғылым, 1979. – 180 бет. (каз.).

Нұрқатов А. Шығармалары: Айқын Нұрқатов. Т. 4. – Алматы: «Ана–тілі» баспасы», 2013. – 384 бет. (каз.).

Сәрсенбаева Ж., Якыджы А. Қазіргі қазақ прозасындағы әйел образы және оларды сомдаудағы психологиялық аспектілер. «Керуен» ғылыми журналы – 2021. – №4 (73). – 160–171 б. DOI: 10.53871/2078–8134.2021.4–17 (ағыл.).

Тахан С.Ш. 20–30 жылдардағы Б. Майлиннің әңгімелерінің баяндау құрылымындағы «романтизм–реализм» оппозициясы // III Халықаралық ғылыми–прак. конф. материалдар. «Әлемнің ғылыми әлеуеті–2006». Т. 13. – Днепрпетровск: Наука и образование, 2006. – 64–68 б. (орыс).

Хайруллина Д. М. 1890–1917 жылдардағы орыс және татар әдебиетіндегі әйел бейнесі (Г. Исхаки мен М. Горькийдің жұмысы мысалында): автореф. дис. ф.ғ.к.: 10.01.02. – Казань: БҰПУ, 2005. – 24 бет. (орыс).

Хализев В.Е. Әдебиет теориясы. – Мәскеу: Высшая школа, 2004. – 405 бет. ISBN 5–06–005217–6 (орыс).

Чехов А.П. Шығармалар мен хаттардың толық жинағы: 30 т. – Мәскеу: Наука, 1974–1983 (орыс).

Литература:

Басин Е.Я. Психология художественного творчества. – Москва: Знание, 1985. – 64 с. / URL: http://sbiblio.com/BIBLIO/archive/basin_psi/ (рус.).

Досимова М.С. Национальная специфика языковой объективации концепта «женщина»: на материале русского и казахского языков: автореферат диссертации кандидата филол. наук: 10.02.19. – Воронеж: АГУ, 2008. – 23 с. / URL: <https://www.dissercat.com/content/natsionalnaya-spetsifika-yazykovoi-obektivatsii-kontseptna-zhenshchina-na-materiale-russkogo-> (рус.).

Жанұзакова К.Т., Дүйсенбек А. Художественная правда в прозе Б. Майлина. Вестник Торайғыров университета. – 2020. – №4. – С. 154–165. DOI: 10.48081/WLKC7816 / URL: https://vestnik.tou.edu.kz/upload/publics/8bf8a311-495e-477f-8aee-a32158e00eaa_Жанұзакова%20К.Т.,%20Дүйсенбек%20А.%20Филология%204,2020%20pdf.pdf (каз.).

Колобаева Л.А. Концепция личности в русской литературе рубежа XIX–XX веков. – Москва: МГУ, 1990. – 336 с. / URL: <https://www.twirpx.club/file/1854845/> (рус.).

Лотман Ю.М. (1994). Беседы о русской культуре. Быт и традиции русского дворянства (XVIII – начало XIX века). – Санкт–Петербург: Искусство – СПб, 1994. – 399 с. / URL: https://imwerden.de/pdf/lotman_besedy_o_russkoj_kulture_1994_ocr.pdf (рус.).

Майлин Б. Многотомное собрание сочинений: Документы, данные, отзывы. Т. 13. – Алматы: «Қазығұрт» баспасы», 2013. – 384 с. / URL: <https://tilalemi.kz/books/7154.pdf> (каз.).

[7] Майлин Б. Многотомное собрание сочинений: Повести, рассказы. Т. 14. – Алматы: «Қазығұрт» баспасы», 2013. – 384 с. / URL: <http://kazneb.kz/bookView/view/?brId=1151353&lang=kk> (рус.).

Манн Ю.В. Диалектика художественного образа. – Москва: Советский писатель, 1987. – 320 с. / URL: https://vk.com/wall-154516093_25076 (рус.).

Наурызбаев Б. Традиции Б. Майлина в казахской прозе. – Алматы: Ғылым, 1979. – 180 с. / URL: <http://kazneb.kz/bookView/view/?brId=1019356&lang=kk> (каз.).

Нұрқатов А. Сочинения: Айкын Нурқатов. Т. 4. – Алматы: «Ана тілі» баспасы», 2013. – 384 с. / URL: <http://kazneb.kz/bookView/view/?brId=1150712&lang=kk> (каз.).

Сарсенбаева Ж., Якыджы А. Образ женщин в современной казахской прозе и психологические аспекты их характера. Научный журнал «Керуен». – 2021. – №4 (75). – С. 160–171. DOI: 10.53871/2078-8134.2021.4-17 / URL: <https://keruenjournal.kz/index.php/main/issue/view/9/30> (англ.).

Тахан С.Ш. Оппозиция «романтизм–реализм» в повествовательной структуре рассказов Б. Майлина 20–30–х годов // Материалы III Междунар. научно–прак. конф. «Научный потенциал мира – 2006». Т. 13. – Днепропетровск: Наука и образование, 2006. – С. 64–68. / URL: http://www.rusnauka.com/NPM_2006/Philologia/8_tahan.doc.htm (рус.).

Хайруллина Д. М. Образ женщины в русской и татарской литературе 1890–1917 гг. (на примере творчества Г. Исхаки и М. Горького): автореферат диссертации кандидата филол. наук: 10.01.02. – Казань: БГПУ, 2005. – 24 с. / URL: <https://www.dissercat.com/content/obraz-zhenshchiny-v-russkoi-i-tatarskoi-literature-1890-1917-godov-na-primere-tvorchestva-gi> (рус.).

Хализев В.Е. Теория литературы: учеб. для студентов вузов. – Москва: Высшая школа, 2004. – 405 с. ISBN 5-06-005217-6 (рус.).

Чехов А.П. (1874–1983). Полное собрание сочинений и писем: В 30 т. – Москва: Наука, 1974–1983. / URL: <http://feb-web.ru/feb/chekhov/default.asp> (рус.).