

12-21-2019

POETICS OF MYTH IN CH. AITMATOV'S WORKS

Dilfuza Pardaeva Senior teacher of the Department of Russian Language and Literature
KarshiSU

Follow this and additional works at: <https://uzjournals.edu.uz/philolm>

 Part of the [English Language and Literature Commons](#), [Language Interpretation and Translation Commons](#), [Linguistics Commons](#), [Other Languages, Societies, and Cultures Commons](#), and the [Reading and Language Commons](#)

Recommended Citation

Paradaeva, Dilfuza Senior teacher of the Department of Russian Language and Literature (2019) "POETICS OF MYTH IN CH. AITMATOV'S WORKS," *Philology Matters*: Vol. 2019 : Iss. 4 , Article 17.

DOI: 10.36078/987654376

Available at: <https://uzjournals.edu.uz/philolm/vol2019/iss4/17>

This Article is brought to you for free and open access by 2030 Uzbekistan Research Online. It has been accepted for inclusion in *Philology Matters* by an authorized editor of 2030 Uzbekistan Research Online. For more information, please contact sh.erkinov@edu.uz.

**Dilfuza Pardaeva**

Senior teacher of the Department of Russian Language and Literature, KarshiSU

**POETICS OF MYTH IN
CH. AITMATOV'S WORKS****ANNOTATION**

The article deals with the use of myth poetics in Ch. Aitmatov's works. The author analyzes principles of the writer's use of elements of myth poetics, which perform certain artistic functions in the works. The problem of the artistic functions of myth in fiction has been the subject of discussions that continue till our days. Reviewers, literary critics emphasize the problem of myth poetics, its functional significance and transformation of myth in modern fiction. Specifically, mythology contains in itself the germs of art, religion, and science is still undeveloped form and unity. It is difficult to overestimate the importance of mythology in the development of various arts, in the formation of artistic and imaginative thought, and primarily in the development of fiction. Certainly, when considering the modern literary process, we can talk about a paradox, but if we make an excursus, we can see that the origins of fiction go back to the myth. The myth, without any doubt, had been the cradle and school of the poetic imagination. It should also be noted that the essence of mythologism of the twentieth century can not be understood without understanding the specifics of the true mythology, primitive, ancient and modern, without raising the question of their relationship to each other. The remifologization of myths in Western European literature, the active use of poetics of myth in the literatures of Central Asia make the problem of "myth-literature" extremely relevant. One of the modern representatives who drew great attention to myths is Ch. Aitmatov.

It should be also noted that the analysis of Ch. Aitmatov's works, in which the poetics of mythologization plays an exceptional role, and the works played a leading role in the formation of this

Дилфуза Пардаева

ҚаршиДУ Рус тили ва адабиёти кафедраси катта ўқитувчиси

**ЧИНГИЗ АЙТМАТОВ АСАРЛАРИДА
МИФЛАР ПОЭТИКАСИ****АННОТАЦИЯ**

Мақолада Чингиз Айтматов асарларидаги мифлар поэтикаси адибнинг миф поэтикаси элементларидан фойдаланиш принциплари асосида бадиий ўзига хосликлар билан узвийликда ўрганилган. Адабиётшуносликда мифлардан фойдаланишнинг бадиий ўзига хослиги бугунга қадар ўрганилаётган долзарб муаммолардан бири ҳисобланади. Танқидчилар замонавий асарлардаги миф поэтикаси, унинг аҳамияти ва миф трансформацияси масалаларига алоҳида урғу беришади. Асосан, мифлар санъат, дин ва фан унсурларини умумлаштириб, ўзгача шакл ва бирликка эга адабиёт намуналари саналади.

Замонавий адабий жараёни инобатга олган ҳолда, тарихга назар ташласак, бадиий асарларнинг негизи мифларга бориб тақалишининг гувоҳи бўлиши мумкин.

XX асрдаги мифологиянинг туб моҳиятини ибтидоий, қадимий ва замонавий мифларнинг муштараклигини тўлиқ тушунмай, англаш мумкин эмас. Ғарб адабиётидаги ремифология аъёнларининг Марказий Осиё бадиий адабиёт намуналаридаги алоқадорлиги "миф—адабиёт" адабий-эстетик категориясининг муҳимлигини кўрсатади.

Чингиз Айтматов асарлари шу нуқтаи назардан эътиборга лойиқ. Ёзувчи асарларининг таҳлили улардаги мифология поэтикасининг бадиий хусусиятини намоён этади ва Марказий Осиё адабиётида мазкур аъённинг шаклланишида етакчилик қилишидан далolat беради.

Калит сўзлар: Ч.Айтматов, миф, мифология, миф поэтикаси, эпик, эпик эртак, афсона, ривоят, миф трансформацияси, рамз, тасвир, аъёнанилийлик.

tradition in the literatures of Central Asia is essential.

Key words: Ch. Aitmatov, myth, mythology, poetics of myth, myth-making, epic, fairy tale, legend, parable, transformation of myth, symbol, image, initiation, unreality, ritual.

Chingiz Torekulovich Aitmatov is an outstanding writer, the author of works that have become classics of literature of the twentieth century, such as "The White Steamboat", "The Day Lasts More Than a Hundred Years", "The Scaffold". He is one of the modern writers who paid great attention to myths.

In his book "Paradoxes of Novelty" M. Epstein notes: "One of the deepest paradoxes of culture of the twentieth century – the connection of what was essentially considered to be incongruous, the formation of a new type of an artistic image, fusing features of literature and myth. The connection of the two poles of imagery occurs here in different ways: in one case, literature from the heights of its development refers to the archaic, long-passed stages of myth-making; in the other case, on the contrary, myth, rationalized and comprehended from the standpoint of modern culture is processed into a literary work" [Эпштейн М., 1988; 251].

Ch. Aitmatov's works are quite compatible with the second of the above tendencies. The first step on this way is the novel "The White Steamboat", which has the second title "After a Fairy tale". If in the early works "Mother Field", "Farewell, Gulsary" – folklore material played the role of an artistic reception, in further works the increasing in the use of mythopoetic elements can be mentioned. Meanwhile, it should be identified that a myth is a dominant in the creation of the literary context, and as a derivative from it parable, legend, fairy tale.

Ch. Aitmatov, expounding in his works the aesthetic program, often directly repels from ancient mythological legends, tales and fabliau. It should be noted that, definitely there is an artistic reinterpretation of mythological material, as the Hungarian scholar, E. Kaman, writes about it, which indeed, "serves to reveal the depth and complexity of the human psyche" [Жоркин В., 1974; 43] In his works Ch. Aitmatov managed to embody the diversity, the synthesis of the epic, mythological and socio-psychological, where the whole universal values and ideas with conflicts of socio-concrete reality merged into a harmonious. The stylistic polychrome character of prose (a combination of realistic, fantastic, symbolic elements), for example, crossing of life-writing and myth, proverbs, by modern researchers' points of view, testifies the process of complication of style, synthesis of stylistic decisions as a general trend in the development of genres.

In the 70s, a new stage begins in the creative biography of Ch. Aitmatov, which is associated with the use of the poetics of myth. The stories of this period "The White Steamboat" (1970), "Pinto Dog Running Along the Seaside" are aimed at solving the important question of what helps a person in our time to be and remain a human. The philosophical-aesthetic problem statement is the result of artistic understanding of the world by writer, focusing on the epic space to the coverage of human needs, and

the myth with its emphasis on the resolution of these issues plays a major role. These works unite much in the problematic-thematic sense. Firstly, each of them in their own way perform life and carry the light of tomorrow by themselves; secondly, the fact that these heroes are the focus, which is more voluminously and convexly highlights the main issues of life, the surrounding reality: good and evil, life and death, the past and the future. The writer's interest in the formation of personality grows out of the desire to look into the future of all mankind. This close correlation of a human destiny and the destinies of mankind, which somehow have to be artistically realized, embodied, implemented, "entering into the work", requires its re-organization. In the stories of this period a large genre of "emancipation", "leakage"[Утехин Н.П., 1982; 151] by definition of N. P. Utekhin, allowed the most noticeable combination of all types of historicism in the work.

Ancient myths and legends help us to see with modern eyes our distant predecessors, and we must use it, must "adapt" it to the modern worldview. It enriches us..."[Мамаладзе Т. В., 1982; 205-206]

At the same time, it is possible to highlight the main element in the reflection of national artistry – an epic tradition which has its roots in the ancient Kyrgyz "Manas".

One of the most important sources of formation of the heroic epos is the myth. In the archaic epic, some significant mythological, dual system of constantly warring tribes – their own, humanity and alien, devilish often appears. This tribal struggle is a concrete expression of the forces of good and evil, chaos and cosmos.

In the story "The White Steamboat" we can distinguish two fairy tales. The first, about the Horned mother-deer which is essentially a myth, an epic tale. It is based on the legend of the beginning of the Kyrgyz family. The second is the tale of the Steamboat, invented by a boy. The fabulous dream of the boy in it is to turn into a fish and sail to Issyk-Kul to the white ship, and everything else – that is, the whole imaginary conversation with his father – is a true story of the boy about his life with his grandfather on the cordon.

At the same time, it is possible to trace the main stages of process of transformation of a myth in a fairy tale: deritualization and desacralization, weakening of strict belief in truth of mythical "events", development of conscious invention, loss of ethnographic concreteness, replacement of mythical heroes by ordinary people, mythical time-fabulously uncertain, weakening or loss of ethnologism, transfer of attention from collective destinies on individual ones and from space on social which is the reason for emergence of a number of new plots and some structural limitations.

At the stylistic level, the most important genre indicators distinguishing a fairy tale and a myth can be considered traditional formulas of the beginning, indicating in them the uncertainty of the place and time of events in the myths and their unreliability. The direct opposition is specifically pointed to the mythical time of the first creation [Мифы народов мира. 1992; 441-444] Real life verified a fairy tale. A fairy tale is the accuracy of our knowledge about the truth of life, about beauty. This knowledge is available to a happy person. And the boy who discovered the fairy tale is the most miserable in the world. The boy is stronger than adults not only by his humanity (he

pities his grandfather Momun, but, he is also able to pity Orozkul) but also by his loyalty to good, his intransigence with evil, which animates the tragic pathos of the work. By imposing myth on reality, the author manages to move events inward, into the spiritual world. At the same time, the myth performs several functions at once, being a link between daily routine and mythological reality, transferring the narrative into parable, giving it a philosophical and conceptual meaning and semantics the further development of the plot. One of the functions of the myth provided its organic entry into the fiction is the transformation of space-time barriers, real and surreal, temporal and eternal, their fusion into a single organic whole. In the creation, this dominant role is played by the image of the Horned mother deer, through which the moral and ethical conflicts of modernity, the boy's dreams and reality, full of cruelty and violence, are revealed. All of this is most vividly shown through the destruction of the myth of the Horned mother deer. The boy does not want to put up with such a terrible, cruel reality. Kyrgyz nation has its own myth about the Horned deer, it is called "Myuyudzou Bibiche" (hereinafter M.B.) (Kyrgyz., "horned mother"), in Kyrgyz mythology the ancestor of tribe is "Bugu" ("deer"). There is a legend that two hunters in the mountains among a herd of deer saw two children with deer horns; a girl (M.B.) and a boy. They killed the boy (for which M.B. cursed them of their offspring), and the leader of the tribe married M.B. his grandson. (According to another version-hunters in the mountains were going to kill a deer, but they were stopped by a beautiful girl—M.B., who explained that the deer is her only brother. The hunters spared the deer, and in gratitude M.B. married their brother.). From the son of M.B. became the tribe Bugu. In one of the myths M.B. – a daughter of Kayap, divine patron of wild ruminants. M.B. was famous for her wise and the ability to work miracles: for example, her servant gave birth to a son because she drank the water in which M.B. washed her head; M.B. blessed her offspring. M.B. forbade her husband to look at her when she washed her hair. Once he violated the ban and saw her insides. After that M.B. died and her body disappeared in the night (sometimes the hunters meet her in the mountains). In another version, M.B. asked her husband not to enter the Yurt without warning. When he peered there secretly, he saw a female deer, and when he entered, he found that the Yurt was empty (a similar story occurs in the myths of the West Siberian Tatars about picene). M.B. did not return, but after a while the cradle with her son appeared in the Yurt. According to Ch.Ch.Valikhanov, M.B. was considered as a patroness of lake Issyk-Kul; she was brought sacrifices. Shamans called M.B. as the spirit of the patron"[Мифы народов мира. 1992; 192]. At the same time, in the story of the Horned mother deer, we can trace a harmonious combination of tradition and myth. Ch. Aitmatov changes the structure of the myth, includes it into the plot of the work, providing it a new color. The legend contains information about the ancient history of the Kyrgyz, tribal struggles. When they killed everyone whom they just could kill, that's what the times were like. Man did not pity man. Man destroyed man. It came to the point that there was no one to sow bread, grow cattle, go hunting. It became easier to live with robbery when you came, killed and took. And it must be answered with even more blood for the murder, and for vengeance – even more

vengeance. And the further, the more blood flowed. People's minds were confused. As the result of attacks of enemies only two children survived, whom Horned mother-deer saves: "Now I am your mother and you are my children. I will take you to distant lands, which lie among snowy, woody mountains to the hot sea Issyk-Kul".

Horned mother-deer strongly protects, takes care of them. Soon they become a married couple, from whom originates the genus "Bugu". From this place the legend passes into the totemic myth, explaining the origin of the Bugu family, which is characteristic of the mythological consciousness, not separating the essence of a thing from its origin. In line with this myth, events of a specific plan are perceived differently, thus the myth of the mother-deer strengthens the artistic power of the story. It seems to be that the author brings generalization to the same conclusion, at first on a material mythological, then—on real. The emotional and moral basis laid down in the myth of the Horned mother deer acquires a philosophical and conceptual significance in the story, becomes one of the leading parts of the narrative structure of the work *The White Steamboat*. Through the refraction, across the prism of impart, the myth acquires perception, and the myth sounds the leitmotif of the theme of duty, conscience, memory.

At the same time, Ch. Aitmatov notes that reliance on legends and myths: for him, not an end in itself, but only a method of thinking, one of the ways of cognition and interpretation of reality[Айтматов Ч. Плаха. 1988; 301]

In his further creative searches, Ch. Aitmatov increasingly uses such elements of mythical poetics as symbol, metaphor, parable, fiction. Mythologism, metaphorization, symbolism become poetic means and principles of the artistic embodiment of reality, allow us to pose and solve the most important problems of the socio-philosophical and moral order. And while other artistic tasks required adequate forms in the works preceding "*The White Steamboat*", in subsequent works the writer widely refers to the poetics of mythologizing as an artistic method of reflecting modern reality, thereby introducing the poetic world of folk epic and myth into the narrative.

The cornerstone conceptual and ideological functions of the poetics of myth are also manifested in the next novel by Ch. Aitmatov. These constructive functions can be traced at various levels of the work: narrative, plot-anecdotal, ideological and artistic. Moreover, the role of such elements in the story is so great that there is reason to write about their systemic functionality and the organic whole in the structure of a work of art. This is manifested in the convergence of plot situations of myth and storytelling, the moral and psychological projection of myths, and in the language design of the novel "*The Pinto Dog Running Along the Seaside*". In the poetic introduction to the story, one can quite clearly trace that such an element of the myth as the "rhythmic base of their forms" performs important functions in the narrative structure. This comes from the fact that rhythm plays a big role in the primitive, pre-rationalist consciousness. "The polarization of images acts here, both with its semantics and design, the rhythm picks up a fast and slow pace, and this subsequently makes us distinguish between low and high tones of music, metric increase or decrease ...

"High" and "low" are cosmic, spatial and temporal images ... "low" corresponds

to cold, death of the underworld, winter, whilst "high" – to heat, life". These pairs of oppositions, the eternal struggle between the two elements of Nivkh mythology, land and sea, the metaphor of these images set the pace for the whole subsequent narrative.

The sea was buzzing and looming in the darkness, running and breaking into the cliffs. Stone-hard ground met thrusts of the sea. And so they are in a confrontation from the very day of their creation – since the day was conceived by day, and night was conceived by night, and henceforth be all days and all and nights, until the earth and water abide in endless time. All days and all nights[Фрейденберг О.М. 1978; 56].

The artistic time continuum of the story is a cyclic eternal time, in this mythological space everything is one whole – man and nature, life and death. The actions of the main characters are included in the general cycle of nature. At the same time, the eschatological myth of the creation of the earth and of the duck Louvre, which takes the narrative to a meta-historical, philosophical level, acquires conceptual significance.

In real terms, in realistic images, this opposition is manifested in the fate of, his grandfather, father, and uncle, who are struggling with forces of nature. One of the functions of the myth in the novel "The Pinto Dog Running Along the Seaside" is that the situations and meaning embodied in the myth are transformed into a moral and ethical sphere, to some extent, either explicitly or secretly, in accordance with the further course of events realized during storytelling.

The fate of Kirisk, suffering from the unbearable pain of loss of his closest people, left alone with the raging forces of nature, is involuntarily associated with the duck Louvre, around which Water spread all around, only water in its whirlwind – in black abysses, in immense depths ...

As the mythology researcher V.Naydysh notes: "In myth, man, on the one hand, anthropomorphizes nature, and on the other hand, does not distinguish himself from nature, considers himself as a natural creature. Man considers nature as his own continuation; he has a vague sense of kinship with certain species of animals, plants, and even objects of an inanimate nature (totemism)"[Найдыш В.М. 2010; 383].

Mythological images help to relate the real and the surreal, look into the past, think about the future, see the centuries-old length and perspective of the path of mankind. The archaic moves of mythology actively work in a newly created figurative structure to identify the simplest elements of human existence and give the whole depth and perspective[Аверинцев С.С. 1972; 115]. At the same time, the structure of the initiation rite, in this case, initiation into hunters, plays an important role in the plot-compositional construction of the novel "The Pinto Dog Running Along the Seaside. The structural and compositional structure of Ch. Aitmatov's novel has obvious similarities with the rite of initiation, its structure and symbolism, and the narrative course of development.

Initiation is initiation into hunters, into adulthood. "Many myths have obvious similarities with the rite of initiation, its structure and symbolism and are built according to the same model as the rites and the structural feature of these rites – their

three-part structure: they all consist of the separation of the individual from society (because the transition must take place outside the established world), the border period (lasting from several days to several years) and return, reincarnation in a new status or in a new subgroup of society, from the point of view of initiation, only the youngest can become a hero, because it's possible for him to transfer to the status of a senior, therefore, a violation of the established situation creates the plot [Мифы народов мира. 1992; 544].

In the final part of the story, the opposition of life and death is fixed in the motive of the eternal struggle of the elements, another round of history that it left for humanity is completed.

The lesson of high morality, self-sacrifice for the future. The great law of eternity that makes man human. The leitmotif in the story is the thoughts of the wise old Organ, "a man thinks and thereby goes back to the greatness of the Sea and Heaven, and thereby affirms himself before the eternal elements, and thus he is commensurate with the depth and height of the worlds. And therefore, as long as man is alive, his spirit is as powerful as the sea, and infinite as heaven, for there is no limit to his thought. And when he dies, someone else will think further, from him and further. And the next one even further and so it goes on endlessly..."

At the beginning of the 80s, the first novel by Ch. Aitmatov *The Stormy Station* ("The day lasts longer than a hundred years") was published. The appearance of the novel genre by Aitmatov is not accidental. It was already outlined in stories and tales, where the writer deeply comprehended the essence of man in his dialectical relations with the life of society and used various forms and methods of depiction.

The novel genre attracts Ch. Aitmatov with the wide possibilities of creative analysis of the origins of moral values, so important for a person living in any historical era, anywhere in the world. Ch. Aitmatov closely looks at these eternal problems of life, purpose and meaning of life, trying to trace the socio-historical origins of moral and ethical values, the dynamics of their development. The problem of good and evil, nature and man, war and peace in the prism of the collisions of modern reality, create favorable conditions for invoking the traditions of mythologism. It is the myth with its installation to express something eternal, universal in the destinies of the individual and humanity that helps to more deeply reveal the diversity of reality, to achieve a vivid artistic effect. At the same time, the tendency to pose and solve universal human problems is solved in refraction through a psychological and philosophical analysis of individual human fate.

The novel was written in a realistic way of comprehending history through the worldview of one person, the multi-layered construction of a work using ancient myths and legends, complicated by space fiction, for the first time allowed us to see collisions of modern reality, in all its realism and inclusiveness, from the heights of the Universe.

The widespread use of the multidimensional way of depicting reality, a combination of reality with myth, science fiction, performing certain artistic, ideological and philosophical and aesthetic functions in a work makes the novel an interesting

object of study from the point of view of the functionality of the mythological and the real. This found a peculiar reflection in the plot-compositional construction of the work.

One novel day includes events that have been going on for almost 40 years. But this day has no end, since he chooses the mythological past, present, and fantastic future.

In the novel "Scaffold", Ch. Aitmatov projects the famous Christian myth of Jesus Christ. The duality of characters inherent to the poetics of myth, gospel symbolism, transforms the narrative into a poetic allegory, while modern reality is harmoniously immersed in the context of eternity, and eternity speaks the language of modern reality. In the novel, a symbolic chronotope is built – a story about the past, and a means of explaining the present, and sometimes the future – at the same time, the novel time incorporates not only the fate of the heroes, but also of all mankind.

In the 90s, Ch. Aitmatov published another novel "The Cassandra" mark (From the heresies of the twentieth century). In this philosophical novel, he once again showed himself to be an expert of the human soul. This is a warning novel.

It begins with lines from ancient Greek mythology about Cassandra.

"Cassandra, in Greek mythology, the daughter of Priam and Hekuba. Already in Cyclical poems, Cassandra acted as a prophetess, whose predictions no one believed. Apollo, who coveted her love, endowed Cassandra with the gift of providence, and when Cassandra refused to reciprocate, Apollo in revenge made it so that her prophetic words would not be taken seriously..."[Мифы народов мира.1991; 625.]

The myth, which is one of the components of Ch. Aitmatov's work, this time, did not stand aside. The novel is written in the spirit of science fiction, and the action takes place in a tense and dramatic environment.

In his book "Mythology" V. Naidysh notes: "In myth, the object and its image in the consciousness of a person, the object and the thought of it do not differ; any images are interpreted by him "as objectivity itself". This in turn entails the absence of a clear distinction between "reality" and dream, life and death, material and ideal, thing and word, fiction and reality, truth and "poetry", true and apparent, thing and its properties; "Presented" and "real", desire and its fulfillment"[Найдыш В.М. Мифология. 2010; 383]

The use of the poetics of mythologization was reflected at all levels of the narrative of the novel "The Cassandra Mark (From the Heres of the 20th Century)" its structure and composition.

It should be noted that one episode, reminiscence from a myth, is enough for Ch. Aitmatov. Moreover, if the ideological shell of the myth corresponds to the global intention of the writer, a kind of interpretation takes place, literary completion, which helps to illuminate the whole essence of the work of art in a different way. So it was, for example, with a story – a myth about the origin of the Bugin clan in the story "The White Steamboat". The myth of the origin of the Bugin clan turned into a myth concept, a metaphorical history of the people; just the same lines from the epic "Manas" reminiscent of mankurt subsequently occupied a key position in the

ideological and artistic structure of the novel “The Day Lasts Longer Than a Hundred Years”. Nature in Aitmatov’s works becomes an actor, the landscape acquires that depth, which allows us not only to see, but also to hear, feel it as an amazingly living world, full of great and serious meaning. Filling his works with the poetics of myth, Ch. Aitmatov reminds us of our relationship with nature, bitterly noticing violations of the most elementary ethical standards, such as honesty, decency, kindness, and selflessness. The myth helps to understand reality, expresses in a specific form of relation to it.

It is a myth, with its fixation on solving the eternal, global, universal tasks of the eternal laws of being, that helps the author to more deeply and harmoniously reveal the main timeless philosophical strata.

REFERENCES

1. Averintsev, S.S. "Analytical psychology of C.G. Jung and the patterns of creative imagination". In the book.: On modern bourgeois aesthetics. – M., 1972.
2. Aitmatov CH. After a fairy tale (The White Steamboat). Novels and short stories. – Frunze, 1978. – 496 pp.
3. Aitmatov CH. Block./from the author / Preface to the novel "and longer than a century lasts a day"/.– Nukus, Karakalpakstan, 1988.– 608pp.
4. Korkin V. St. Why look at the stars. In the book.: Man about man.– Frunze, 1974.
5. Mamaladze Was Born in the country of our kinship. In the book.: Ch. The parent field. – Barnaul, 1982. – 426 pp.
6. Myths of the peoples of the world. In 2 volumes. – Moscow: Soviet encyclopedia, 1992.
7. Naidysh V. M. Mythology. Textbook. – M.: KNORUS, 2010. – 432 pp.
8. Utekhin, N. P. The genres of epic prose. – L.: Nauka, 1982. – 184pp.
9. Freudenberg O. M. Myth and literature of antiquity. – M.: Science, 1978. – 800 pp.
10. Epstein M. the Paradoxes of novelty. – M.: Sov.writer, 1988. – 416 pp.