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სოციალისტური რეალიზმი. ტერმინი, პროცესი, მიმდინარეობა  
Socialist Realism: Term, Process, Movement

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### From Social Realism to Magic Realism

Entire layers of fiction in retrospective light might escape the attention of modern literary criticism. Russian speaking writers and poets living in Kazakhstan introduce elements of Kazakh culture into their work: these are details of Kazakh life, song culture, and the bright imagery inherent in Kazakh literature and its unique artistic flavor. Regional Russian literature, connected by roots with Slavic literature, contributed to the development and mutual enrichment of literary ties between Kazakhstan and Russia. Already by the beginning of the 1920s, two directions in the approach to the Kazakh theme emerged: a contemplative attitude towards the historical past of the Kazakh people, the desire to idealize antiquity in a traditionally romantic sense, and a progressive perception and coverage of everything connected with the life of the Kazakhs.

Russian-language literature in Kazakhstan has gone from socialist realism to magical realism. It is closely connected with the reality, history and traditions of the ethnic groups of Kazakhstan. Historical and revolutionary themes were developed in the spirit of the dominant ideology. The range of material covered included the period of collectivization before the development of virgin lands and the problems of the scientific and technological revolution. Magical realism gives literary texts a unique originality.

**Keywords:** concepts, literary tradition, leading trends, comparative studies, schools of criticism, dialogue of cultures and civilizations

Throughout the twentieth century, Russian-language literature in Kazakhstan developed in the context of common social themes. The theme of contemplative labor, various problems of social, industrial, and personal relations were depicted through the main conflict of a socio-ethical nature. Moral and psychological conflicts were reflected in prose and journalism. The works of the biographical genre by N. Ravevsky, P. Kosenko, M. Simashko gained wide popularity.

The conflict-free theory of the period of the cult of personality, the voluntarism of the Khrushchev years, the embellishment of the reality of the era of mature socialism - all this was reflected in literary work. The literature of the perestroika period was faced with the problems of an ever-increasing complexity of the world, the struggle of ideas, and new social contradictions. During the period of independence, previously unpublished books were published, for instance the works by Yu. Dombrovsky and M. Simashko.

Borges (1994), explaining the new narrative specificity of twentieth-century prose, proposed to distinguish between two types of cause-and-effect relationships that organize discourse: “The first is natural: it is the result of an infinite number of accidents; the second is magical, limited and transparent, where every detail is an omen. In a novel, in my opinion, only the second is acceptable” (p. 19).

Filled with deep meaning are the reflections of the modern culturologist and diplomat Murat Auezov about the attraction and repulsion of two cultural worlds, about the philosophy of returning a person to the human in himself - over isolation and a wary attitude towards the Other. Building a logical pattern: historical and cultural continuity, the process of interrelations in modern and historical terms, modern quests for culture, with primary attention to its dialogue with modernity, Auezov (2016) summarizes: “The world of nomadic archaism, which has invaded modern and humanitarian consciousness, is one of the main factors, giving modern Kazakh culture features of originality and uniqueness. It contains the specific historical experience of the people, their traditional worldview, ethics and aesthetics, their art. And all of this bears the stamp of constant movement, displacement and the unique relationship to space and time generated by them” (p. 208).

The concept of time is decisive in the work of Auezov. In the evening Caspian steppe, Auezov, immersed in the space of work, experiences something that reminds him of the word “freedom”. It is soaring, ascending, flying, when blank sheets of paper are filled with his hand, heart and mind. A nomad lives in the rhythm of nature, more clearly capturing the “pulse of the earth. Gumilyov is close to the truth, linking the rise and decline of nomadic culture with the breath of the seas, the influence of rainfall, and solar activity” (Auezov, 2016, p. 69). The contrasts of the steppe become clearer: a huge sky, a huge steppe - a tiny yurt.

The universal formula of life: “Leave in order to return.” Science and art follow this path, but only literature can be a form, a means, a way of life. Remembering Bakhtin: “Only memory, not oblivion, can move forward,” Auezov adds: “By being able to remember, we gain the ability to dream about the future and, ultimately, achieve the fulfillment of our dreams” (Auezov, 2016, p. 314).

The problem of “man and space” remains relevant as before. The idea of the path, “which inspired the artistic creativity of nomads, cannot turn out to be archaic in an age when the problem of choice and change, new throws into space is so acute and multifaceted” (Auezov, 2016, p. 209). A national picture of the world is born.

The heroes of the modern prose writer Rollan Seisenbaev are moral maximalists, dissidents, striving to live and create according to their conscience. For them, the main thing is love, the gift of forgiveness, the generosity of the soul, as depicted in “Night Voices”. The writer is close to the genre of the existential journalistic novel, which remains a document of its time. The author's lyrical and journalistic pathos of the novel “The Dead Wander in the Sands” is strong, the heroes of which Nasyr, Kaharman, Marzal, Professor Slavikov are special people, whose souls are rooted in their cause, for the preservation of life on the planet and for everyone around them. Heroes, at times, are similar to the author, who has his own view on everything, his own attitude, he perceives the world in his own way.

A peculiar technique is chosen by Seisenbaev in the novel “Night Voices”, the main character of which is thirty-seven-year-old Aidar Kurmanov, a geologist by profession and a “young” writer, according to critics, “trying to explain the origin of the stories written by him or told to him by random fellow travelers, acquaintances, friends” (Seisenbaev, 2016, p. 5).

The writer sets off on a journey through his native land from his small cozy town in the middle lands of Sary-Arka. Like the hero of Leo Tolstoy's story “The Death of Ivan Ilyich,” the hero of the novel by a modern prose writer thinks about eternal questions: “To live? How to live?”.

The loss of reality, the idea of serving people, is disastrous for a writer. A hero at a crossroads. Dialogue with a stranger helps you understand something important and see perspective. The young man who appeared to him warns and admonishes: “You are losing reality, and mythologization is not only a gain,

but also a loss. You are again at a crossroads and suffering again. Myth is consolation, but reality is life, this is service in the name of man... If you don't kill your conscience, you will live, and then we will definitely meet" (Seisenbaev, 2016, p. 51). The awakened desire to live allows us to take some stock of what we have lived.

The hero's inappropriately direct speech is full of thoughts: "...What kind of book did he write? A series of stories? Novel? Sketch of a novel? "Night voices" - probably, the title could have been found more original, not the point, but the fact that he tried to tell about the state of the human soul both in the hour of despair and in the moment of joy" (Seisenbaev, 2016, p. 21). We heard the sounds of voices that "disturbed his silence with particular authority." The novel encourages readers to think about the eternal problems of existence, to appreciate the joy and fullness of life.

Abish Kekilbayev's favorite genre is a ballad. In Kekilbayev's story "The Ballad of Forgotten Years," the chronotopes of the author and characters can coincide, embodied in the structure of the work. Or pictures of the past, emerging in the memory of the heroes, explain the events taking place in the present, which the author-storyteller is a witness to.

The motif of unconsciousness and mankurtism in Kekilbayev's story is adjacent to the theme of loneliness: lonely prisoners, a lonely high mound, like a sharp spear tip. The theme of loneliness is complemented by the spatial characteristics of the steppe, flat and endless. The spatial framework expands when describing the ocean, which is blurred in the midday haze. The illusory, unsteady nature of what is happening cannot soften the picture of real life.

The reception of contrast (from one of those sitting in the yurt, from his bushy eyebrows there seemed to be a breath of cold) in the kingdom of midday slumber, where everything is sultry, quiet, drowsy, is alarming. The mighty Turkmen peers with an eagle's eye into the steppe. Sad slaves return to the village. The author does not yet use the word "Mankurts"; he only clarifies that these are Kazakhs who were captured by the Turkmen a year ago. Events are moved back a year. Revenge for the murdered Kökbore in "Fierce Wolf", the younger brother of Zhoneut, is terrible. The Adai Kazakhs must remember this revenge. We didn't drive for long – as much time as it would take to leisurely drink tea at dastarkhan. The description is slow. The prayerful silence, which, together with a white cloud of dust, rose to the sky, is replaced by a menacing, dangerous fuss. White clouds turn into brown, thick acrid smoke of half-raw grass rises to the sky. Turkmen funerals are reminiscent of Kazakh ones. The customs, psychology of the two neighboring nations, and the behavior of their representatives are compared.

Before execution, Kazakh youths resemble exhausted, unfledged chickens, and the faces of Turkmen warriors are sunburnt, dry, hard, and emotionless. Kekilbayev uses an interesting technique, inviting readers to become participants in what is happening, for instance, by using the phrases: "Look, look," "take a closer look". The author constantly turns to those who seem to be observing from the sidelines, comments on the execution and describes it in detail, putting himself in the place of those being executed: "Oh, bye! How do these young creatures feel? It probably seemed to them that that great heavenly eye that surrounded them in life suddenly narrowed, came within a few steps and darkened" (Kekilbaev, 2005, p. 57).

Kozubovskaya calls this technique "author's optics", when someone else's point of view is connected to the author's point of view, due to which the author's gaze is not motionless, on the contrary, "the author's point of view is moving" (Kozubovskaya, 2004, p. 27). The motif of unconsciousness, as well as the motif of death, is characteristic of Chingiz Aitmatov's novel "And the day lasts longer than a century", for the stories of Maurice Simashko "Emshan" and Abish Kekilbayev "Ballad of Forgotten Years". The metaphor reinforces the feeling of inevitable execution: "It seemed that even the clay grave of Kökbore itself - a small mound lost among the wormwood bushes - had shrunk into a clay lump of horror."

The narrator in modern literary criticism and his role in the work are of increased interest. Researchers distinguish between the author and the narrator. The author as the creator of a narrative work in prose and a fictitious character not identical with the author who narrates the epic work, from *the*

*perspective* of which the image and message are conveyed to the reader. Thanks to new subjective reflections of what is happening, interesting refractions arise in the character and characteristics of the narrator.

The poetics of the story includes a short story about someone who sleeps eternally under a clay mound. For his wolfish habits, the Kazakhs nicknamed the warrior's younger brother Zhoneut Kökbore – Fierce Wolf.

The ballad genre, indicated in the title of the story, allows the author to alternate pictures of battles, the excited voice of the narrator and the inappropriately direct speech of the characters. The warrior Zhoneut decided to stand up for his people: "How should his people live in the world now, driven by enemies into the bitter sands? After all, all his pride is the light-footed Turkmen argamak, and all his joy and honor are in the purity of his daughters. And now all this has been taken away, all this has been violated, and how can you look your children in the eyes? No! There must be a limit to all this" (Kekilbaev, 2005, p. 53).

The dreary emptiness of loneliness will become the companion of the aging Zhoneut until his last days, and the motive of loneliness, sounded at the very beginning of the story, reappears on its last pages. Mankurtism deprives the characters of everything human.

Thus, pictures of the past of steppe life, legends and traditions (about mankurts, about Saint Temirbab), included in the text of the story, warn against the senseless cruelty and mercilessness of the rulers of two peoples: the Kazakhs and the Turkmens. The life of a simple warrior or a famous kuishi should not be sacrificed to steppe strife.

One of Satimzhan Sanbaev's stories was published with the symbolic title "When they thirst for myth." Its main character, the old herdsman Elen, on the way to the foot of Karatau, looks back at his path, remembering the past. The author's narration is leisurely: "The lower part of the Karatauchik ridge darkened with frequent gorges. The old man knew that similar gorges cut through the southwestern slopes, invisible from here. He stood again, imagining the ancient noisy villages hidden in the gorges, green oases along the rivers, apricot, apple and mulberry orchards of the Karluks - one of the four tribes that once inhabited the peninsula. All this disappeared since the invasion of the Mongols, then the Khorezmians, was covered with landslides, covered with sand, and unless he, Elen, finds some traces of the ancient life of the Mangystau villages. Nowadays only the caravan routes on both sides of the ridge are clearly visible, they have been torn down for centuries, for centuries and have remained... Merchant caravans from Khazaria and Russia walked to the sea along the northern road, and merchants from Khorezm, which was always at enmity with Mangystau, walked along the upper southern road with their elbows - it was difficult to get there" (Sanbaev, 2009, p. 123).

Love for the native land, its glorious and sometimes tragic past, is the leitmotif of all the artistic works of Sanbaev. The prose writer burst into big literature with his famous "White Aruana," which was included in the anthology of the hundred best stories in world literature about animal life, published in London. In the story, the main character of which, the white camel Aruana, is constantly looking for the way home, the call of the homeland, the motive of the attraction of the native land, sounded powerfully.

So in the story "When They Thirst for a Myth," the hero of the work sacredly believes that on his land there is everything a person needs: ancient and young, land and sea, kumiss and springs, horses and cars, collective farms and forgotten wells.

A fairly common technique in world literature is when the author of a work includes stories, legends, and memories of the past into its fabric. Entering the Shakpak temple, carved into the rock, the young archaeologist Bulat, next to the gray-haired Elen, examines "images of horses, camels and cheetahs, human hands, ornamental patterns, inscriptions in ancient languages. Engravings by unknown artists, incredibly complex in design and execution, lived an eternal life and captivated with their perfection. Multidimensional compositions depicting scenes of hunting and battles alternated with iconic symbolism, magical

emblems and epigraphs in Arabic, and all this was so linked with each other, and with the light falling from above, and with the sky itself, and with the shape of the walls ..." (Sanbaev, 2009, p. 126).

Elen talks about the glorious past of his native land, because "experience and wisdom were a burden to him. The songs that man treasures must be sung, or they will tear the heart; legends are to be trusted by people, your wisdom is to be comprehended by others" (Sanbaev, 2009, p. 159).

Sanbaev assigns a special place to mythology in novels and stories. An artist once drew three lines on a rock. They symbolized three roads: the road of wars, the road of life and the road of eternity. He drew a line - the road of eternity - along a stone whose life is eternity compared to the life of a person.

The past, present and future, pictures of real life and fiction, fantastic plots and images coexist with completely modern heroes in the novels of Aslan Zhaksylykov. The multifaceted narrative of "Dreams of the Damned", the existential orientation of which is obvious, is permeated like a red thread with concern for the fate of one's country. Five books are structurally, semantically, philosophically, and motivationally connected and dedicated to the memory of the innocent victims of testing at nuclear test sites in Kazakhstan. The victims of the nuclear test site in Semipalatinsk, their mutilated destinies are reproduced with all the power of realism within the framework of a philosophical, expressive narrative. The fate of the younger generation, forced to live in isolation on the territory of an abandoned military camp, cannot leave the reader indifferent. The poetics of the work includes several narrative layers and plot lines.

The author's style of narration is hyperbolic and grotesque. The more clearly the topic of war, nuclear testing sites, and the unrestrained arms race is addressed. The mythological aspects of the psychology of war in people's thinking are revealed. Often, in the text of a fictional narrative, the author includes dry statistical data on infant mortality, which was highest in Western Kazakhstan due to insufficient health measures and severe chemical contamination of the environment as a result of the Kapustin Yar and Azgir military training grounds. The combined effect of chemical and radiation factors (synergy effect) leads to a stronger effect on a living organism compared to each of these factors separately.

The meeting of the hero of the first book of the novel "Singing Stones" Jean with himself is important, as is the disclosure of the theme of the Soviet past. The author welcomes the desire for harmony, truth, goodness and beauty. Numerous functions are performed in the novel by dreams, peculiar worlds inside out. The hero often lives in two worlds: the real and the unconscious. The road concept is a traditional symbol of the hero's life journey. The tragic narrative is inherently mythological. Throughout the course of the epic narrative, Zhaksylykov calls for freedom and responsibility, exalting the creator in man, praising the strength of his spirit.

Critics and literary scholars classify the works of Zhaksylykov (2013) as modernism, postmodernism, and neorealism. The writer himself says about this (Zhaksylykov 2013, p. 186): "Why is imagination given to the artist? Didn't the great shaman Don Juan say: "Soar on the wings of imagination." The universe is always wider and richer than our imagination... I liked one definition that I saw on the Internet among the responses to the novel: "Ironic, intellectually associative prose." It seemed exhaustive to me. In addition, the semantic multi-layered text of the books may have been influenced by my interests in quantum philosophy, yoga philosophy, field theories. My texts are often idiosyncratic, marked by expression, ecstasy, aimed at the complex combination of different consciousnesses in the text of the simultaneity of what is happening. Therefore, free verse, metaphors, allusions, symbols, reminiscences from world poetry appear" (Zhaksylykov, 2013, p. 186).

The symbolic polyphony of metaphorical images in the works of Zhaksylykov is diverse. The image of the Golden Age steppe, beautiful, generous and inexhaustibly rich, is the central image-symbol of Zhaksylykov's texts. The steppe is remembered in the image of a running, calling and screaming woman. The steppe landscape as a result of human activity and atomic testing is fantastic and phantasmagorical.

In Zhaksylykov's novel "Dreams of the Damned" there are different characters: the spirit of dreams, a woman of light, a tall woman-cloud, a boy the size of a finger with the eyes of a frightened gazelle;

shimmering figures that watch over people for many centuries and collide events, people, good and evil to see what is behind it. A stocky medieval warrior gradually peers out of a dusty mirror opening, and from the swirling darkness rises a jagged cliff, the building of the universal assembly. The world of dreams with mythological images, sometimes, turns out to be more real than reality, recreated by a modern Kazakh prose writer, convinced that gradually “the mythological layer went into the subconscious of a person, into his ancestral memory, the doctrines of world religions and the ideology of socio-political teachings came to the fore. However, be that as it may, in their depths they bear traces of ancient myths. World literature also bears these traces, and mythological paradigmatics are often paradoxical” (Zhaksylykov, 2013, p. 217).

Zhaksylykov characterizes the twentieth century as “a century of clashes of ideologies, deep faults and the movement of mythological matrices. The struggle of myths and ideas greatly influences the fate of modern humanity” (Zhaksylykov, 2013, p. 225).

Dialogue of cultures and civilizations is a vital spirit of the times. Kazakh authors move from the method of socialist realism to magical realism. The eternal problems of spiritual and moral values, world ethics, dialogue and cooperation, solidarity, artistically embodied in their works based on myths, legends, and traditions, are in demand and relevant.

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