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ЭСТЕТИЧЕСКОЕ ОСВОЕНИЕ КАЗАХСКОЙ ДЕЙСТВИТЕЛЬНОСТИ В РУССКОЙ ЛИТЕРАТУРЕ НАЧАЛА XX ВЕКА

Аннотация. Предметом исследования данной статьи избрана имагологическая проблематика русской литературы начала XX века. В советском литературоведении активно применялись термины «инонациональная тематика», казахская тема в русской литературе. На протяжении всего своего творческого пути обращались к казахской тематике Антон Сорокин и Павел Васильев, личности яркие, мастера слова талантливые. В последние годы в Алматы и Омске изданы их художественные произведения, сохранившиеся в рукописных фондах. Трижды арестовывали П. Васильева и трижды уничтожался его архив. Уважительное отношение к казахскому народу, хорошее знание казахского фольклора, обычаев, традиций, этнографических особенностей позволило А. Сорокину и П. Васильеву рассказать о жителях степи в контексте евразийства, в русле проблематики свой/чужой, свой/другой. Их сквозная мысль – «обнаружение и утверждение единства славяно-тюркских корней на примере истории и культуры казахов» (Н. Ровенский). Авторы и герои художественных произведений умеют встать на точку зрения людей другой национальности, так проявляется имагологический дискурс их творчества. Повести и романы русских писателей, сочетавшие аналитические и критические элементы, строились на интересе к частному бытию казахского народа с художественно выраженной философией и позицией наблюдателя. Психологизм А. Сорокина, П. Васильева проявился в воссоздании ими определенной структуры человеческой личности, которая находится в соприкосновении с иными мирами.

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Ключевые слова: эстетика, действительность, славяно-тюркский дуализм, критика, проза, творчество

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Aesthetic representation of kazakh realities in russian literature of the beginning of the 20th century

Abstract. The imagological problems of Russian literature of the beginning of the 20th century were chosen as the subject of research in this article. In Soviet literary studies, the terms «international theme» and Kazakh theme in Russian literature were actively used. Anton Sorokin and Pavel Vasiliev – bright personalities and talented masters of words, turned to the Kazakh theme throughout their creative journey. In recent years, their artistic works preserved in manuscript collections have been published in Almaty and Omsk. P. Vasiliev was arrested three times and his archive was destroyed three times. A respectful attitude towards the Kazakh people,

a good knowledge of Kazakh folklore, customs, traditions, and ethnographic features allowed A. Sorokin and P. Vasiliev to tell about the inhabitants of the steppe in the context of Eurasianism along the lines of own/foreign, own/other. Their through-and-through thought is «the discovery and affirmation of the unity of Slavic-Turkic roots on the example of the history and culture of the Kazakhs» (N. Rovensky). The authors themselves and their heroes are able to stand up to the point of view of people of another nationality, this is how the imagological discourse of their work is manifested. Stories and novels of Russian writers, combining analytical and critical elements, were based on interest in the private life of the Kazakh people with artistically expressed philosophy and the position of an observer. The psychology of A. Sorokin and P. Vasiliev was manifested in their re-creation of a certain structure of the human personality, which is in contact with other worlds.

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Keywords: aesthetics, reality, Slavic-Turkic dualism, criticism, prose, Eurasianism, creativity

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XX ғасырдың басындағы орыс әдебиетіндегі қазақы болмыстың эстетикалық дамуы

Аңдатпа. Осы мақаланың зерттеу тақырыбы ретінде XX ғасырдың басындағы орыс әдебиетінің имагологиялық мәселелері арастырылады. Кеңес әдебиеттануында орыс әдебиетіндегі қазақ тақырыбы, «өзге ұлттық тақырып» терминдері белсенді түрде қолданылды. Антон Сорокин мен Павел Васильев өздерінің шығармашылық жолында қазақ тақырыбына бет бұрған жарқын тұлғалар, талантты сөз шеберлері. Алматы мен Омбы қаласының қолжазба қорларында сақталған көркем туындылары соңғы жылдарда жарық көрді. П. Васильев үш рет қамауға алынып, оның мұрағаты үш рет жойылған. Қазақ халқына құрметпен қараған, қазақтың фольклорын, әдет-ғұрыптарын, салт-дәстүрлерін, этнографиялық ерекшеліктерін жақсы білген А. Сорокин мен П. Васильев дала тұрғындары туралы еуразияшылдық контекст негізінде және өзінің / бөтеннің, өзінің / басқаның проблематикасы арнасында қалам тербеді. Ондағы негізгі ой – «қазақтардың тарихы мен мәдениеті мысалында славян-түркі тамырларының бірлігін анықтау және бекіту» болып табылады (Н. Ровенский). Авторлардың өздері мен олардың кейіпкерлері басқа ұлттың адамдарының көзқарастарын ұстанады, сондықтан да, олардың шығармашылығынан имагологиялық дискурсты көреміз. Аналитикалық және сыни элементтерді біріктірген орыс жазушыларының повестері мен романдары – қазақ халқының жеке тұрмысына деген қызығушылыққа, көркемдік тұрғыдан айқын философия мен бақылаушының ұстанымына негізделген. А. Сорокиннің, П. Васильевтің психологизмі – басқа әлемдермен байланыста болатын адам тұлғасының белгілі бір құрылымын қайта құруды көздейді.

Алғыс: Зерттеу BR18574216 «Уақыт пен кеңістіктегі мәдени құндылықтардың транзиті» бағдарламалық-нысаналы қаржыландыру шеңберінде орындалды.

Кілт сөздер: эстетика, болмыс, славян-түркі дуализмі, сын, проза, еуразияшылдық, шығармашылық

1 Introduction

In modern humanitarian science, a rethinking of its development is taking place throughout the 20th century. In the 20s of the 20th century, social creativity developed, which objectively activated «the need for knowledge, skills, and culture as a whole as the most important prerequisite for the reorganization of the world... <...> ... The priority sphere of mass social creativity became, first of all, the sphere of culture» (Bulavka, 2008: 120). The phenomenon of Soviet culture is becoming an object of theoretical philosophical analysis today.

A. Sorokin created works of art, pamphlets, and essays in modern aesthetics. Born in Pavlodar, he «experienced the life of Kazakhs “autobiographically”» (Sagalovych, 1992: 67), spoke «about himself as a kyrgyz (kazakh. – S.A.) writer» (Sagalovych, 1992: 91). P. Vasiliev was born in Zaisan, East Kazakhstan region. The writer’s father was a mathematics teacher and transferred from school to school. «That’s how Atbasar entered P. Vasiliev’s life; Syndyktavskaya stanitsa; Petropavlovsk, where Pavel went to first grade; Pavlodar is the city of his childhood, where he wrote his first poetic lines; Omsk and Novosibirsk, Western Siberia, where the “hawk” pen of the young poet was sharpened; Moscow is the city of his creative rise and death in 1937» (Kashina, 2009: 7).

Art develops most intensively in periods of strong social upheavals, changes, and revolutionary events, when the past (lifestyle, people’s life) is replaced with the new. Poets, novelists, translators A. Sorokin and P. Vasiliev not only addressed the Kazakh theme in their works, but also sought to reveal national characters, the spiritual world of the Russian person in communion with representatives of other nations.

2 Materials and methods

2.1 Research methods

When studying the creative heritage of A. Sorokin and P. Vasiliev in the perspective of their disclosure of the Kazakh theme, comparative-historical methods (historical, historical-logical), objective-analytical, comparative methods of researching the specifics of the artistic works of famous poets and writers of the beginning of the 20th century were used. Staying in line with the realistic tradition, Russian authors of Kazakhstan paid increased attention to the portrayal of the characters of the main characters and acting characters, to psychologism, to the disclosure of their inner world. A comparative approach to the presentation of educational material for the course «Russian literature of Kazakhstan at school and university» for master’s students of KazNU named after al-Farabi, developed by the author of this article, contributes to the disclosure in the first three lectures of the course «Russian literature of Kazakhstan: from the history of study to the modern stage of development», «New theories of discourses, enrichment of the traditions of Kazakh literature as a leading trend of modern Russian literature of the republic» and «Kazakh theme as a form of expression of the Eurasian composition of Russian literature and culture of Kazakhstan» opposition of *own / other* and *own / foreign*. Thus, the national image and national sense of peace of the Kazakh people are more vividly depicted in the texts of Russian writers of Kazakhstan.

2.2 Materials

In the twenties of the 20th century, «Russian Soviet writers in their works about Kazakhstan’s reality to a certain extent captured that unique time, made their contribution to the education of working people in the spirit of inter-ethnic harmony, civic activism» (Rovensky, 1992: 4). Researching mastering the Kazakh theme in the works of A. Sorokin and P. Vasiliev and taking into account the recommendations for their «comprehensive and careful study» (Sagalovych, 1992: 90), we relied on A. Sorokin’s new collections «Voice of the Steppe Region», «King’s Manifesto», «Thirty-three scandals of Kolchak» and a two-volume collection written by P. Vasiliev.

3 Discussion

The purpose of our article is to identify, generalize and systematize the reflection of Kazakh reality in the Russian literature of Kazakhstan. The aesthetic representation of Kazakh reality included different directions, mainly based on the method of socialist realism. But each of the masters of the artistic word, publicists, capturing the events of the beginning of the 20th century and artistically depicting them in their texts, possessed original and unique stylistic techniques.

The tasks of the conducted research were to investigate:

- reflections of Kazakh motifs in the poetry of P. Vasiliev;
- peculiarities of poetics and style of P. Vasiliev's cycle «Songs of the Kyrgyz-Cossacks»;
- the uniqueness of A. Sorokin's artistic practice.

The figures of «great poets grew up in the aesthetic consciousness of the era» (Orlova, 2022: 194). Moreover, both P. Vasiliev and A. Sorokin in their works reflected the «narrative turn of autobiographical memory to lived experience», as K. Sultanov writes about the work of G. Gaydanov (Sultanov, 2022: 14).

Autobiographical memory to one degree or another is certainly present in the texts of Russian poets, natives of Kazakhstan. Thus, P. Vasiliev in the song «The rising sun» from the cycle «Songs of the Kyrgyz-Cossacks» greets the steppe like this: «Hello, morning steppe, as fresh as my childhood!». These words are repeated in a refrain.

P. Vasiliev's collection «Songs of the Kyrgyz Cossacks», included in the first volume of the collection composed by the poet, consists of self-compositions of Kazakhs from Pavlodar, Kzyl-Orda, samples of folk art and original works of P. Vasiliev. Such an unusual genre, synthetic education, certainly enriched the Russian poetry of Kazakhstan. New reality prevails in the lyrics of songs and self-compositions. Here is a paper with seals, which prescribes to teach literacy; cars, like birds, with people on their backs. The first movie screenings with a demonstration on the wall of the shop of the merchant Derov of the film «About the Battleship Potemkin». The church that became a club.

His poetry is strikingly attentive, and as a result, it is an artistic recreation of the details of the life of the Kazakh people, landscape sketches of the steppe. Where the yurt is placed, «the salt marshes did not break the horse's hooves» (Vasiliev, 2009: 344). And in the song «Dust», where the dust itself jumps on the tangled grass, suddenly there is a serious philosophical generalization: «A man is immortal as many times as he has met his death» (Vasiliev, 2009: 367).

Lomidze's point of view, who was a famous Soviet literary researcher, is fundamentally important for us: «The essence of the question is what aspects of national life the artist touches on, what he extracts from what he sees, to what height the talent and thought of the writer can raise the facts and phenomena of national reality» (Lomidze, 1969: 15).

P. Vasiliev lived in Russia. A. Sorokin – in Omsk, so home and love for his father's home were to some extent lost. E. Said believes that «it is the feeling of loss that testifies: they exist for you» (Said, 2003).

For P. Vasiliev, the poem «Asian» (1928) is programmatic, in the first lines of which the kinship of the Slavs and Turanians is proclaimed, which was also reflected in the concept of Eurasianism:

Although my hair is blond,

But you and I are similar in many ways (Vasiliev, 2009: 84).

The poet openly proclaims: I grew up among your steppes. In the steppe region, people obey a different law, «and happiness is not caught with a rope». In the poetry of P. Vasiliev, *thick* and *drunken* koumiss, *variegated* hair of the steppes, *fragrant* fields of wormwood, *hot* air (and only those who grew up in the steppes and / or visited there will be able to feel this air. – S.A.). The two-volume book of works and letters of P. Vasiliev cited by us is the most complete collection of the works of the poet, translator, who glorified Kazakhstan, which was published on the 100th anniversary of his birth.

«In fact, it is necessary to talk about the interaction of Russian literature with international reality ... <...>... One cannot discount such factors as the language of the original, artistic traditions, the way of national figurative thinking and perception» (Gabdyrov, 1982: 28). «The study of the spiritual image of the Kazakh people and culture in the perception of the international environment and multicultural space» is considered relevant and important (Ananyeva, Tattimbetova, Tattimbetova, 2023: 114). An important aspect in the interaction of Russian and Kazakh literature in the context of Eurasianism is highlighted by the modern researcher B. Zoldasbekova, who actively includes the term international themes in her works. «Russian literature in a certain period of its functioning became one of the components of Kazakh literature. This was facilitated by the spiritual kinship of Russian and Kazakh cultures that developed here over a long period of time» (Joldasbekova, 2008: 96).

They turn to Soviet culture and literature, to rethinking the works of Russian orientalists whose activities were connected with Kazakhstan and the countries of Central Asia, and foreign researchers. Among them is David Schimmelpennink van der Oye, professor of Russian history at Brock University in St. Catharines (Canada) and member of the Royal Society of Canada. In the monograph «Russian Orientalism. Asia in Russian consciousness from the era of Peter the Great to the White Emigration», a specialist in the field of cultural, intellectual, diplomatic and military history of Russia of the 18th – 19th centuries expresses the opinion that «Russian arguments about Asia often reflect more general thoughts about national identity» (Schimmelpennink van der Oye, 2019: 233).

A. Sorokin is a literary legend of Omsk. With his activity, A. Sorokin anticipated, as indicated in the annotation to A. Sorokin's collection «King's Manifesto», «many directions of avant-garde art of the 20th century: mail art (“the art of postal communication”), ready-made (the art of appropriating other people's texts), careful documentation and archiving of the artist's activities, performance art, “serial” art, etc.» (Sorokin, 2014: 2).

These and many other facts became known thanks to the publication in Omsk of A. Sorokin's books «Voice of the Steppe Territory», «Thirty Three Scandals of Kolchak», «King's Manifesto» for the 130th anniversary of the writer's birth.

The author of the introductory article «Defending Humanity's Interests» to A. Sorokin's book «Voice of the Steppe Region» is the director of the Literary Museum named after F.M. Dostoevsky in Omsk V. Vainerman calls his stories about the steppe unusually lyrical. «This is not just a stylization of legends handed down from generation to generation by local storytellers, not just a confident recitative reminiscent of an akin song. Each time it is an original plot, a story full of drama and compassion» (Vainerman, 2014: 9).

«Exclusive devotion to the non-national theme», S. Sagalovych notes (Sagalovych, 1992: 80). In 1913, in A. Sorokin's story «The smell of the Motherland, or the gift of the steppe – juusan grass», the defining concepts of the Motherland and memory appear. This story is an appeal of an elderly father to his son, asking him to remember his family and return home: «Even the smell of family does not reach a heart covered with dust from the streets of a big city. Who are you, terrible monster? Who is your father, who is your mother? I don't know you... I forgot you... how did you forget the smell of family – juusan grass» (Sorokin, 2014: 36).

A. Sorokin dedicated his stories to A. Bukeikhanov – «The Terrible Dance of Kuterme», to poets and writers – contemporaries. The Kazakh theme is reflected in the texts «Zarzaman», «The last bucks of Izhtar», «Song of Aidagan», «What Kenzhtai is crying about», «Robe and medal», «Song about the living mound of Azakh», «Death of aul Batyrbek» and others.

4 Results

The first decades of the 20th century, filled with many historical, including tragic events, artistically melting into the texts of poems, stories, novels, pamphlets, publicist essays, conveyed to the readers of the 20th century the most difficult years of the formation of the Soviet system, the struggle on the fronts of the civil war, the search for a national identity and ethnicity.

For the Russian poets and writers of Kazakhstan, P. Vasiliev and A. Sorokin, who are also known as translators from the Kazakh language of the works of domestic authors, who attracted attention with the translations of their works into the Kazakh language, the steppe brotherhood is as natural as the son's love for the steppe. Following I. Zhansugurov, P. Vasiliev, who translated the Kazakh poet's poem into Russian language, could rightly say: «Mother of the steppe, accept my steppe song...» S. Seifullin in the novel «The Thorny Path» writes about his acquaintance with A. Sorokin and that he shows concern for the Kazakh people, opposes Kolchak, the liberator of Siberia (Seifullin).

The plots of A. Sorokin's works, the choice of the place of action prove that the Kazakh theme was the leading one for the writer, and the original texts of the «genius of Siberia», as he himself proclaimed in the «Manifesto of Anton Sorokin», were of interest to Kazakh readers. In 1922, B. Kenzhebaev translated Saduakas into Kazakh language, I. Dzhangugurov translated «Iron Bird» («Temyr kus»).

In their works, masters of the word depart from the themes of the past, praising «personal and public interests, debt, rights, obligations – everything that is included in the framework of the competition, – P. Vasiliev writes in the essay «Aral» (Vasiliev, 2009: 400).

New editions of works by P. Vasiliev and A. Sorokin include photographs from family archives, with poets Ya. Smelyakov, A. Zhuchkov, N. Tytov, and others, illustrations, self-portraits, etc.

Literary education and the teaching of literature are recognized, in our opinion, as the basis of education at school and university, therefore, the teaching of Russian literature of Kazakhstan should certainly be both in high school and in the university course of literary disciplines. The work of P. Vasiliev and A. Sorokin is also of interest in the regional aspect as natives of East Kazakhstan and Pavlodar region.

5 Conclusion

Thus, Slavic and Turkic cultures have been developing in a close relationship since time immemorial, while preserving their originality. «Not a single criterion allows one to regard any culture as superior to another... <...> ...Cultures develop by borrowing from each other or by confronting each other. This is mutual enrichment and stimulation» (Levy Strauss, 2008). The creativity of P. Vasiliev and A. Sorokin in this regard is a vivid example of the enrichment of Kazakh and Russian literature, the exchange of aesthetic ideas and creative experience. The Russian poet, publicist, and artist did not simply interact with Kazakh culture, literature, and ethnography. For P. Vasiliev and A. Sorokin, the Kazakh theme was as organic as native Russian culture.

A. Sorokin, Don Quixote of Siberian literature (L. Martynov) does not use familiar images of an ethnographic essay. The style and poetics of artistic texts by A. Sorokin are individual and unique. P. Vasiliev, a poet of tragic fate, a subtle lyricist is also original in his creative manner. Images and motifs of Kazakh folklore became the plot basis of many of his works.

The creativity of P. Vasiliev, a major epic poet, and A. Sorokin, the king of writers, a candidate for the Nobel Prize, was aimed at the formation of a cultural environment and means of mass artistic education, and the involvement of the Kazakh population in active life-creating activities .

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