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## THE REPRESENTATION OF HUMAN AND SOCIAL REALITY THROUGH NATURALISM IN LITERARY TEXTS

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### ABSTRACT

*This study explores the representation of human and social reality through the lens of naturalism, with a focus on its reflection in early twentieth-century Kazakh prose. While naturalism was thoroughly developed in European and Russian literature by authors such as Émile Zola, Anatole France, and Fyodor Dostoevsky, its role in Kazakh literary traditions has remained fragmentary and understudied. The article argues that naturalism, often dismissed as marginal, nonetheless influenced the stylistic and thematic directions of Kazakh prose. In particular, the works of Zhusipbek Aimauytov, Beimbet Mailin, and Magzhan Zhumabaev display naturalistic tendencies in their depictions of everyday hardships, physiological realities, and material conditions of social life. Methodologically, the research adopts an interdisciplinary framework that combines discourse analysis, cognitive poetics, and comparative literary studies. Through these approaches, it identifies linguistic markers of naturalism, examines narrative strategies of portraying human existence in its biological and social dimensions, and situates them within broader intellectual and ideological debates of the period. The analysis also incorporates archival sources, periodical debates, and Soviet-era literary criticism, juxtaposed with contemporary reassessments in Kazakh scholarship. The findings demonstrate that naturalism in Kazakh prose should not be regarded as a failed literary import but as a transitional aesthetic strategy that mediated between romantic ideals, emerging realism, and socialist realist imperatives. This article contributes to literary scholarship by reassessing the significance of naturalism in a cross-cultural context and by showing its relevance for understanding the intersections between global literary currents and national traditions.*

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**KEYWORDS:** Naturalism, Kazakh Prose, Discourse Analysis, Cognitive Poetics, Comparative Literature, Representation Of Reality.

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## 1. INTRODUCTION

The early twentieth century marked a period of profound cultural and literary transformation across many nations, including Kazakhstan. Under the influence of shifting socio-political contexts, newly emerging strands of literary scholarship began to engage with global aesthetic movements such as impressionism, symbolism, futurism, sentimentalism, existentialism, and naturalism. Although these movements did not develop in Kazakh literature in their pure forms, their traces can be observed in the works of leading authors of the time. For instance, symbolism resonated in the poetry of Magzhan Zhumabaev[1], while elements of naturalism emerged in the prose of Zhusipbek Aimauytov[2] and Beimbet Mailin[3].

Naturalism (from the French *naturalisme* and Latin *naturalis*, “nature”) is generally defined as a literary approach that seeks to represent life phenomena in their raw, unembellished form, often emphasizing biological, physiological, and material aspects of human existence. While extensively studied in European and Russian literary traditions – from Émile Zola and Anatole France to the Russian “natural school” of Gogol and Belinsky – naturalism in Kazakh literature remains an underexplored phenomenon. Scholarly discussions, especially during the Soviet era, often dismissed naturalism as a regressive or schematic tendency that undermined the artistic quality of literature. Critics such as M. Qaratayev[4] and E. Ysmaïlov[5] associated it with shortcomings in character development, while ideological frameworks restricted more nuanced interpretations.

Recent scholarship, however, has reopened the debate, suggesting that naturalistic tendencies in Kazakh prose should not be dismissed. As J. Zharylgapov[6] notes, naturalism provided an avenue for writers to focus on everyday detail, human corporeality, and social hardship, thereby enriching the stylistic palette of Kazakh prose. In particular, Magzhan Zhumabaev’s short stories reveal naturalistic elements in their exploration of human psychology and biological realities, offering a fresh perspective on how Kazakh authors negotiated between romantic ideals, realism, and global literary influences.

Building upon this context, the present study seeks to examine naturalism in Kazakh literature not merely as a derivative or marginal trend, but as a transitional aesthetic strategy. Employing discourse analysis, cognitive poetics, and comparative literary methodologies, this research aims to demonstrate how naturalism functioned as a representational

mode that mediated between human and social reality. By situating Kazakh literary practice within broader international debates, the study contributes to a deeper understanding of the interplay between global literary currents and national traditions. Since the naturalist movement has not been thoroughly explored in Kazakh literature, the significance of this research article is particularly noteworthy. The works of Zhusipbek Aimauytov, Magzhan Zhumabaev, and Beimbet Mailin analyzed in this study demonstrate that elements of naturalism are indeed present in early twentieth-century Kazakh literary texts.

## 2. LITERATURE REVIEW

The scholarly reception of naturalism has varied considerably across different periods and cultural contexts. In Kazakh literary criticism, the phenomenon has not yet been studied systematically and has often been addressed only at the level of brief commentary. E. Ysmaïlov[5], for instance, associated naturalism with formalism and argued that the overemphasis on physiological and domestic details weakened the artistic quality of literature. M. Qaratayev[4] similarly regarded naturalism as a schematic and reductive tendency that hindered the development of fully realized characters. Such evaluations, shaped during the Soviet period, were deeply influenced by ideological constraints that privileged socialist realism while marginalizing alternative aesthetic strategies.

In the post-independence era, scholars have attempted to reassess naturalism from new perspectives. J. Zharylgapov[6], for example, argued that naturalistic tendencies should be acknowledged as part of the stylistic and thematic experimentation of early Kazakh prose. He pointed to Beimbet Mailin’s focus on quotidian detail and Magzhan Zhumabaev’s attempt to depict biological realities within psychological narratives as evidence of naturalism’s role in diversifying literary expression. These insights suggest that naturalism in Kazakh literature may be reconsidered not as a purely regressive tendency, but as a transitional aesthetic strategy leading toward realism.

At the international level, recent studies indexed in Scopus have highlighted the linguistic and discursive dimensions of naturalism. Medina[7] analyzed naturalism within a pragmatic framework, stressing the role of discourse and anthropologism in shaping literary representation. Puolakka[8] explored the interplay between naturalism and metaphor, emphasizing the cognitive and aesthetic functions of language in naturalistic texts. Aliyari [9]

examined naturalism in Middle Eastern prose, focusing on the linguistic representation of social reality through domestic detail. These studies demonstrate that naturalism should not only be understood as a literary method, but also as a complex system of linguistic strategies and stylistic devices.

In scholarly discourse, the concept of naturalism in philosophy has been widely examined. Authors consider naturalism not merely as a literary movement but as a scientific, metaphysical, and ethical concept within twentieth-century philosophy [10-13]. In addition, "naturalist" models in linguistics have also been analyzed to some extent [14-18]. In literary studies, naturalism has been extensively researched as well, with particular emphasis on how literary naturalism depicts human life as dependent on biological, social, and natural laws [19-24].

Numerous articles have also been written on naturalism in Kazakh literature. For instance, discussions in the newspaper *Qazaq Ädebieti* under the title "Debate on Formalism and Naturalism in Kazakh Literature", Q. Quanyshuly's article "Mayakovsky's Works and the Struggle against Formalism and Naturalism in Kazakh Literature", and E. Ysmaïlov's articles in *Sotsialdy Qazaqstan* such as "Against Formalism and Naturalism in Our Literature" and "Naturalism in Our Literature" all concluded that naturalism represented a major shortcoming in national literature [25].

Building on such international scholarship, the study of Kazakh prose requires a similar linguistic orientation. Attention to lexical fields, semantic detail, and discourse markers in the works of early twentieth-century Kazakh writers can reveal how naturalism functioned as a mode of representing human and social reality. This approach situates Kazakh literature within broader global debates while also advancing a more nuanced theoretical understanding of its stylistic diversity.

### 3. METHODOLOGY

The present study adopts an interdisciplinary methodology that integrates discourse analysis, cognitive poetics, and comparative literary studies in order to investigate the representation of human and social reality through naturalism in early twentieth-century Kazakh prose. These methods were chosen to capture both the linguistic and stylistic dimensions of naturalistic writing and to situate Kazakh literature within broader cross-cultural debates.

**Corpus and Data Selection.** The primary corpus for analysis consists of selected prose works by Zhusipbek Aimauytov, Beimbet Mailin, and

Magzhan Zhumabaev, whose texts reveal explicit or implicit traces of naturalism. The selection criteria included (a) the presence of detailed depictions of everyday life, material hardship, or physiological reality; (b) the use of linguistic strategies that foreground descriptive precision and attention to minor details; and (c) the texts' relevance to contemporaneous debates in Kazakh and Soviet literary criticism. Supplementary materials include archival articles, critical essays from the 1930s, and contemporary scholarship reassessing naturalism in Kazakh literature.

**Analytical Framework.** Discourse analysis is applied to examine how narrative voice, descriptive strategies, and discourse markers construct a naturalistic mode of representation. Cognitive poetics provides tools for analyzing how readers process detailed physiological and social depictions, particularly in relation to embodiment and perception. Comparative literary studies allow for the juxtaposition of Kazakh texts with European and Russian naturalist traditions, thereby highlighting both parallels and divergences.

**Interdisciplinary Orientation.** The methodology further integrates insights from cultural history, narratology, and stylistics. This enables the analysis to move beyond textual description and to investigate how naturalism operated as a cultural and ideological negotiation between national identity and global literary currents. Special attention is paid to linguistic markers such as lexical choices, semantic fields, and syntactic structures, which reveal how naturalism functioned not only as an aesthetic category but also as a linguistic strategy.

By combining these approaches, the study ensures a comprehensive examination of naturalism as both a literary and linguistic phenomenon, contributing to ongoing debates in international scholarship while providing new insights into Kazakh prose.

## 4. RESULTS AND DISCUSSION

### 4.1. General Features of Naturalist Discourse

The findings of this research demonstrate that naturalistic representation in Kazakh prose manifests most vividly in the portrayal of female characters. In the works of Zhusipbek Aimauytov, Magzhan Zhumabaev, and Beimbet Mailin, narrative strategies are less concerned with ideological evaluation and more focused on recording life as it is. From the perspective of discourse analysis, this represents a naturalist mode of narration in which the author refrains from abstract symbolism or moral interpretation and instead provides a raw account of material and physiological reality.

Whereas European writers such as Émile Zola or Theodore Fontane treated naturalism as a scientific experiment in literature, Kazakh writers adapted its descriptive principles to the local cultural and aesthetic environment. In Kazakh prose, attention to everyday detail becomes the central marker of naturalist discourse.

4.1.2. Lexical Level

1. Domestic vocabulary.

In Mailin’s short story Kulpash, the lexical field is dominated by words of poverty and household detail: “old dress,” “torn sheepskin coat,” “worn scarf.” These lexical units carry no metaphorical or symbolic load but serve as direct linguistic codes of material reality.

2. Physiological vocabulary.

In Zhumabaev’s The Sin of Sholpan, recurrent expressions such as “her head spinning,” “her body trembling,” “her blood burning” foreground the body as the locus of experience. These lexical choices construct the female character not primarily as a psychological or moral subject but as a biological being.

3. Referential precision.

Aimauytov’s The Guilt of Kunikei provides physiological detail in phrases such as “unbuttoning her dress,” “pressing her chest,” “lying down with her head on the pillow.” The lack of symbolic abstraction here indicates the naturalist tendency to present bodily existence without concealment.

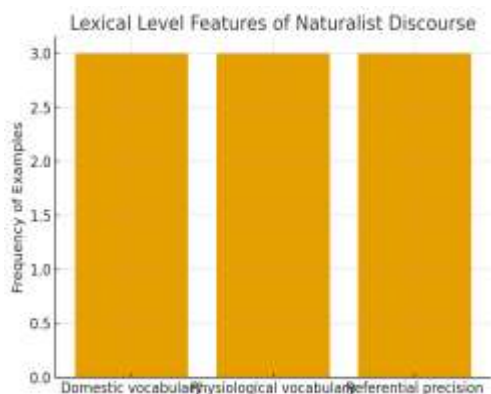


Figure 1: Lexical Level Features of Naturalist Discourse.

Figure 1 illustrates the frequency of lexical units categorized into domestic, physiological, and referential precision domains, and its analytical relevance lies in demonstrating how naturalistic narration is linguistically constructed in early Kazakh prose. The predominance of domestic and physiological vocabulary shows that the narratives rely heavily on material, bodily, and everyday details

– features that align directly with naturalism’s emphasis on corporeal reality and environmental determinism. The category of referential precision further indicates the authors’ tendency to describe scenes and actions with exactness rather than symbolic abstraction. Together, these lexical patterns provide quantitative evidence supporting the qualitative argument that naturalism in the analyzed texts manifests through concrete, sensory-oriented linguistic choices.

4.1.3. Semantic Fields

Semantic analysis reveals three interrelated fields across Kazakh naturalist prose:

Field of poverty and deprivation – in Kulpash, the family’s hunger and cold are encoded in references to “third day without food” or “icy wind entering through broken windows.”

Field of biological and physiological states – in The Sin of Sholpan, infertility, pregnancy, and bodily desire are narrated as unembellished realities.

Field of social and moral constraint – in The Guilt of Kunikei, female fate is narrated through domestic failures and biological conditions, rather than ideological critique.

Together, these fields demonstrate that naturalism in Kazakh prose emphasizes existence as biological necessity rather than social abstraction.

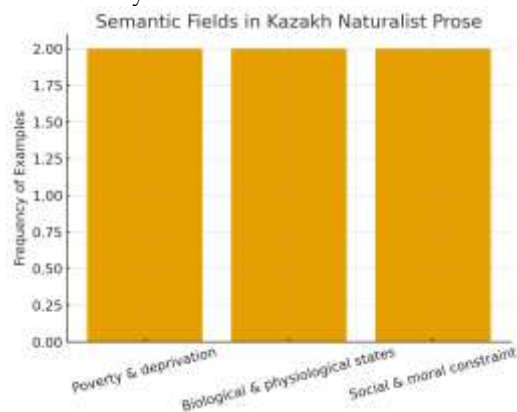


Figure 2: Semantic Fields in Kazakh Naturalist Prose.

Figure 2 illustrates the distribution of semantic fields, highlighting poverty and deprivation, physiological conditions, and socio-moral constraints as the principal domains. Their analytical relevance lies in demonstrating how naturalistic meaning is constructed within the texts.

The prominence of poverty and deprivation-related vocabulary reflects the extent to which characters’ actions and destinies are shaped by material conditions – an essential principle of naturalist determinism. The frequent use of lexemes

associated with physiological states reinforces the idea that emotional and psychological experiences are grounded in bodily processes, thereby underscoring naturalism's emphasis on biological reality over symbolic abstraction.

Meanwhile, the domain of socio-moral constraints reveals that characters' choices emerge not primarily from ethical deliberation but from the pressures of circumstance and instinctive necessity. Taken together, these semantic clusters provide quantitative evidence for the argument that naturalism in early Kazakh prose is driven by the interplay of material hardship, biological compulsion, and restrictive social environments.

#### 4.1.4. Syntactic Structures

At the syntactic level, naturalist discourse favors simple declarative sentences. For example, in Kulpash:

"She wore an old dress sewn in patches, over it a short worn coat, on her head a torn scarf."

The straightforward enumeration and absence of metaphor signal the naturalist technique of direct representation.

Verbs denoting physical movement and sensation dominate in physiological descriptions: "trembled," "pressed," "fell asleep," "embraced." Such verbs create a dynamic representation of bodily processes and situate the reader in immediate proximity to the character's physical state.

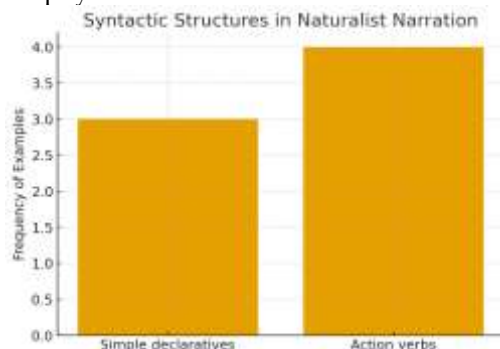


Figure 3: Syntactic Structures in Naturalist Narration.

Figure 3 illustrates the distribution of syntactic structures, showing that naturalist discourse is characterized by the dominance of simple declarative constructions and verbs denoting physical action. This pattern is analytically significant because it reveals how naturalistic narration is stylistically produced at the syntactic level.

The prevalence of simple declarative sentences points to a narrative mode that prioritizes directness, factuality, and unembellished representation – features central to naturalism's rejection of rhetorical

ornamentation. Such structures reduce interpretive mediation and allow events and bodily states to appear as immediate, observable facts.

Likewise, the frequent use of action-oriented verbs underscores the corporeal and material focus of naturalistic prose. These verbs anchor the narrative in physical movement, sensory experience, and bodily response, thereby reinforcing the naturalist view that human behavior is shaped primarily by biological and environmental forces.

Taken together, these syntactic tendencies provide structural evidence that naturalist discourse in early Kazakh prose is not merely thematic but is embedded in the very grammar of narration, privileging clarity, physicality, and the presentation of life "as it is."

#### 4.1.5. Discourse Markers

Discourse analysis also reveals markers that strengthen the documentary quality of naturalist texts:

Temporal markers ("the third day," "in one night," "within three months") add precision to narrative time.

Locative markers ("in the corner of the house," "in the clay hut," "by the broken window") situate the characters in concrete physical spaces.

Social markers in dialogues ("prayerful bride," "daughter of a shepherd") capture colloquial speech and reinforce the realism of the narrative.

These markers reduce symbolic distance and enhance the impression of direct, unmediated reality.

#### 4.1.6. Cognitive-Poetic Perspective

From a cognitive-poetic perspective, the naturalist descriptions in Kazakh prose guide the reader toward embodied rather than symbolic imagination.

For instance, in *The Guilt of Kunikei*, Aimauytov's detailed narration of Kunikei's exhaustion – her short breath, her restless body on the pillow – requires the reader to visualize physiological states rather than interpret abstract symbols. Similarly, Zhumabaev's depiction of Sholpan's bodily changes during pregnancy emphasizes natural cycles, which trigger a more sensory and physical reception.

Thus, naturalist discourse in Kazakh prose creates cognitive immediacy, grounding interpretation in bodily experience.

#### 4.1.7. Comparative Perspective

Placed in comparative context, Kazakh prose reveals both convergence with and divergence from European and Russian traditions:

European naturalism. Zola emphasized scientific

observation and determinism; Kazakh writers did not replicate this method but mirrored his concern with material and biological detail.

Russian naturalism. Dostoevsky's psychological explorations resonate with Zhumabaev's portrayal of female subjectivity, though the latter integrates more overt physiological description.

Kazakh adaptation. Mailin and Aimauytov combined attention to domestic poverty and biological truth with national narrative traditions, thereby localizing naturalism.

Thus, Kazakh prose developed a hybrid mode of naturalist expression – rooted in global literary currents but adapted to national realities.

#### 4.1.8. Overall Findings

The study concludes that while naturalism did not emerge as an independent school in Kazakh literature, it functioned as a linguistic and discursive strategy in the construction of female characters.

Key linguistic markers of Kazakh naturalism include:

Lexical level household vocabulary and physiological terminology.

Semantic fields poverty, biological conditions, and everyday detail.

Syntactic structures simple declaratives, action-oriented verbs.

Discourse markers precise temporal and spatial references, colloquial speech.

Cognitive dimension – orientation toward bodily imagination rather than symbolic abstraction.

In this way, Kazakh prose demonstrates how naturalism can serve as a mode of representing human and social reality through linguistic means. The findings support the argument that naturalism should not be dismissed as regressive but recognized as part of the stylistic and thematic experimentation that shaped the early development of Kazakh literature.

## 4.2. Naturalistic Representation Strategies in the Works of Kazakh Writers

### 4.2.1. Naturalistic Elements in Zhusipbek Aimauytov's Novella "Kunikei's Guilt" (*Kúnikeidiń jazyǵy*)

Naturalism, which emerged in nineteenth-century world literature, also found expression in Kazakh prose of the 1920s. One of its earliest manifestations appears in Zhusipbek Aimauytov's novella *Kunikei's Guilt* (*Kúnikeidiń jazyǵy*), a work that approaches the fate of women not through idealized imagery but through the unembellished

realities of bodily suffering, domestic life, and social constraint.

The novella opens with a stark naturalistic scene: Kunikei lying ill and helpless in a dark clay hut. Rather than framing her condition symbolically, Aimauytov foregrounds the physical circumstances shaping her vulnerability. This emphasis on corporeal truth – combined with attention to domestic detail – aligns closely with naturalist technique.

Central to the narrative is the mother-daughter relationship. Sheker's refusal to accept suitors "because of one's mouth, another's nose, one's wealth, another's wit" [1], as well as her illusions about her own status, exposes the biological and social determinants influencing Kunikei's life. Instead of retelling extended episodes, it suffices to note that Aimauytov uses such moments to highlight how personal choices are conditioned less by ideology than by instinct, environment, and immediate necessity.

Aimauytov's naturalistic method also appears in his depiction of gestures, glances, and everyday interactions. For instance, Kunikei's physical responses and unspoken attraction toward Tuyak – expressed through involuntary laughter, bodily agitation, and silent compliance [1] – illustrate naturalism's tendency to interpret human behavior through physiological impulses rather than moral categories. Similarly, Sheker's suggestive familiarity toward Tuyak reinforces the narrative's preoccupation with instinctual motives [1].

The biological framing of emotion is especially visible in Kunikei's adolescent experiences. Her bodily restlessness, exhaustion after labor, and awakening sensuality are described with minimal metaphor and direct physiological detail, emphasizing naturalism's rejection of psychological abstraction. Her later encounter with Bayman, marked by confusion and instinctive reaction, likewise underscores the primacy of bodily impulse over reflective judgment [1].

Linguistically, the text relies on colloquial dialogue and concrete domestic vocabulary, further supporting its naturalistic orientation. Statements such as Sheker's insistence that she was "never a shepherd's wife – only fate constrained her" [1] demonstrate the narrative's grounding in everyday speech and social realism.

Taken together, these elements – domestic precision, biological emphasis, and candid portrayal of desire – show that *Kunikei's Guilt* integrates naturalist aesthetics into early Kazakh prose. Rather than retelling events at length, a close reading reveals

how Aimauytov systematically employs naturalistic strategies to shape character depiction and thematic direction.

#### 4.2.2. *Naturalistic Elements in Magzhan Zhumabaev's Short Story "The Sin of Sholpan" (Sholpannyń kúnası)*

Magzhan Zhumabaev's *The Sin of Sholpan* demonstrates naturalistic tendencies through its portrayal of female bodily experience and instinctual behavior. Unlike earlier Kazakh prose, which often foregrounded social critique or romantic idealization, the narrative centers biological processes, sensory states, and natural impulses as the primary forces shaping character.

A defining naturalistic feature is the treatment of infertility and bodily desire. Sholpan's fluctuating emotions – her initial wish to avoid pregnancy and her sudden reversal – are conveyed through physiological reactions such as trembling, dizziness, and bodily heat, underscoring the naturalist premise that the body, rather than ideology, reveals emotional truth. Her responses to Azimbai likewise follow this pattern: "her head would spin, her body tremble, her tongue falter" [2]. Sexual attraction is thus framed as an involuntary, biological impulse rather than a moral or psychological decision.

Pregnancy is narrated according to its physical realities rather than symbolic meaning. Sholpan's condition is not judged morally; instead, her actions arise from instinctual necessity. This emphasis on corporeal truth aligns closely with naturalism's rejection of romantic abstraction.

The story's language reinforces this orientation through sensory imagery – trembling, warmth, bodily heaviness – and through lexical choices that minimize symbolic interpretation. These stylistic decisions anchor the narrative in material detail and foreground biology as the determining force.

Earlier scholarship, including Sh. Eleukenov's interpretation, tended to read the narrative primarily in psychological or realist terms, without identifying these naturalistic components. While *The Sin of Sholpan* is not a work of strict naturalism, its reliance on physiological motivation and instinctual behavior justifies analyzing it through this lens.

Zhumabaev approaches the theme from a perspective distinct from earlier works such as *Jamal* or *Qamar*, where plot conflicts hinge on social conventions. In *The Sin of Sholpan*, love initially exists but dissipates, revealing naturalistic literature's inclination to shape character through biological and environmental determinants rather than moral testing.

Sholpan's experiences – her realization of Sarsenbai's infertility, her determination to have a child, and her decision to commit "sin" – illustrate the interplay between psychological conflict and biological compulsion. Her coded dialogue with Azimbai ("They said you were also going to the city"), and his teasing reply – "You've been another man's wife for eight years – is a man like me really your match?" [2] – demonstrate how instinctual desire is articulated indirectly yet unmistakably.

The physiological description of their intimacy – "whenever she saw Azimbai, her head would spin... when drunken Azimbai seized and crushed her like a lifeless object..." [2] – further highlights naturalism's focus on the body as the locus of motivation. Sholpan's initial belief that she gives her body while keeping her "spirit" intact, and her later emotional dependence on Azimbai, show how biological forces ultimately override rational intent.

The narrative consistently prioritizes biological necessity over moral deliberation. Sholpan does not contemplate Sarsenbai's kindness, loyalty, or inner world; instead, she responds to Azimbai's physical presence and instinctual appeal. This dominance of physiological motivation substantiates the argument that naturalistic elements prevail in the story.

Through Sholpan's character, Zhumabaev articulates female experiences grounded in bodily reality and instinctual behavior, demonstrating how naturalist aesthetics enriched the depiction of women in early Kazakh prose.

#### 4.2.3. *Naturalistic Elements in Beimbet Mailin's Short Story "Kulpash"*

Beimbet Mailin's short story *Kulpash* is one of the most vivid examples of naturalistic representation in early Kazakh prose. The narrative is dominated by the meticulous depiction of poverty, material deprivation, and domestic detail, which are central characteristics of naturalism.

From the very beginning, the reader encounters a scene of harsh realism: "Kulpash wore a patched old dress, over it a shortworn coat, and on her head a torn scarf. Her face was swollen, her body shivering from the cold as she leaned against the stove in silence, deep in thought. Wrapped in a ragged quilt, her child Qali lay curled up beside her." Such descriptions provide no symbolic overlay; instead, they focus on the unembellished details of everyday life, thereby creating a naturalistic effect.

The narrative further emphasizes the family's destitution: "The house was cold, the icy wind blew in through the broken window. There was no firewood to heat the stove, no food to eat – this was

the third day they had consumed nothing but water." This insistence on recording the minutiae of deprivation corresponds directly to naturalism's literary principle of presenting life as it is, even in its most unbearable conditions.

Naturalism in Kulpash is also evident in the author's reliance on domestic vocabulary and sensory imagery. Words and expressions such as "torn," "worn," "patched," "swollen," "shivering" foreground physical conditions rather than emotional or symbolic states. The absence of rhetorical ornamentation highlights the material reality of poverty.

In terms of characterization, Mailin constructs his figures through their environment and physical hardship rather than through psychological analysis. Kulpash is defined by her destitution, her inability to provide food for her child, and her dependence on her husband Maqtym, who wanders from place to place in search of sustenance but fails to improve their situation. The characters' existence is thus depicted as determined by material and biological necessity.

"It was one of those days when Kulpash was sunk in melancholy... She wore an old patched dress, stitched here and there where the fabric had frayed; over it, a short, worn coat that had turned into little more than a rag; on her head, the remnants of a tattered scarf. Her face was swollen like a waterskin; shivering from the cold, she leaned against the stove in the corner of the house, pensive and forlorn. Wrapped in a ragged quilt, her child Qali lay curled up beside her" [3].

The setting of the story is conveyed through domestic minutiae. Here, we observe not only the poverty of Kulpash's household and her exhaustion from destitution, but also meet her son Qali. Mailin's deliberate attention to minor details of everyday life illustrates the distinctive features of naturalistic description. In the narrative, the family has gone without food for three days. Yet, beyond hunger, another thought torments Kulpash: the memory of her younger sister Raushan, who had visited three or four months earlier, urging her to abandon Maqtym and her child in order to save herself by marrying Zhumagazy. As her child cried out for food and the hardship became unbearable, Kulpash increasingly reflected on this suggestion. When Raushan later arrived again with meat and untouched qazy (horse sausage), Kulpash seemed ready to yield. The writer, once more, employs elements of naturalism here, subordinating life's phenomena to the principle of necessity. Through the figure of a woman, the story vividly and truthfully depicts the collapse of a poor

family under the weight of hunger.

"To seek out one's characters from among the simplest of people, to explore the daily existence of the lowest social strata, the ordinary representatives of the masses, and to convey their mannerisms and modes of speech just as they are - these are the traditions established by naturalistic literature" [6]. Thus, in Mailin's short stories, the social conditions of the time are rendered through the image of the Kazakh woman. His characters' misery, humble existence, and desperate struggles are represented without alteration, while the narrative carefully foregrounds minor details, all of which demonstrate the naturalistic method. Similarly, female figures in stories such as Raushan in "Airanbai", Zeinep in "Talaq", and Aisha in "Qara Shelek" also embody numerous naturalistic elements.

From a discourse perspective, the story employs precise temporal and spatial markers - "the third day," "in the corner of the house," "the icy wind from the broken window" - which reinforce the documentary quality of the narrative. These markers anchor the events in specific physical contexts, a strategy aligned with naturalist aesthetics.

In sum, Mailin's Kulpash exemplifies naturalistic prose through its candid portrayal of poverty, the foregrounding of domestic detail, the dominance of material conditions over psychological depth, and the linguistic reliance on concrete, unembellished description. The story demonstrates how Kazakh writers of the early twentieth century incorporated naturalistic strategies to represent human and social reality with stark precision.

## 5. CONCLUSION

Although naturalism did not fully establish itself as an independent literary movement in Kazakh literature, its traces and elements are clearly evident in the prose of the early twentieth century. Works such as Zhusipbek Aimauytov's "Kunikei's Guilt", Magzhan Zhumabaev's "The Sin of Sholpan", and Beimbet Mailin's "Kulpash" demonstrate various naturalistic techniques in the depiction of women, the representation of domestic life, and the description of human existence through biological and physiological realities.

From a linguistic perspective, naturalism in Kazakh prose is characterized by:

- the use of colloquial and everyday speech patterns;
- a strong reliance on lexical items tied to material and domestic detail;
- a focus on physiological and biological phenomena rather than symbolic or

psychological abstraction.

In literary terms, these strategies reflect the writers' attempts to portray characters not primarily through ideological or moral categories but through their natural and social conditions. Aimauytov constructs Kunikei's image through biological realities, Zhumabaev explores Sholpan's fate by candidly presenting female bodily experience, while Mailin portrays poverty and hardship with meticulous attention to domestic minutiae.

Theoretically, the naturalist elements in Kazakh literature developed under the influence of European and Russian traditions but were adapted to the local cultural and social context. Whereas in European literature naturalism was closely associated with positivist science and determinism, in Kazakh literature it functioned primarily as a means of

representing poverty, social pressure, and gender inequality. This demonstrates the transitional role of naturalism in shaping the trajectory of Kazakh realism.

In conclusion, although naturalism did not become a dominant current in Kazakh literature, its linguistic and artistic features played an important role in the formation of realistic prose. By employing naturalistic techniques, Kazakh writers sought to reveal human nature in its social, physiological, and psychological dimensions, thereby contributing to the evolution of national literary discourse. These findings highlight the need for further theoretical and linguistic research into naturalism's role within Kazakh literature and its intersections with global literary traditions.

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