

EMERGENCE AND FORMATION OF A NEW CREATIVE METHOD IN LITERARY STUDIES

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Annotation. *This article discusses such issues as the emergence, development, formation elements of magical realism in the world literature.*

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In world literature, magical realism is recognized as a creative method of depicting elements of magic mixed with scenes of real life. The term was first used by the German critic Franz Roch in the field of fine arts. In 1925, a well-known art critic called a group of avant-garde artists "magic realists". These painters saw the world differently and began to perceive it differently, so that life in the subject of their image did not fully correspond to the reality of existence. It was post-expressionism in German painting.

It is no secret that the past century was full of various social and political upheavals and events. Magic realism, a wave of realism, arose in a situation where the artist was forbidden or limited to reveal the whole truth about society. Today, this phenomenon, which has become a universal aesthetic concept, was first mentioned by the German critic Franz Roch (1890-1965) under the same name. In 1925, a well-known art critic called a group of young avant-garde artists "magical realists."¹⁸ Because the main figurative object in the work of these artists was the changing reality. Dr. Lois Parkinson Samora, a researcher at the University of Houston, writes: "In this famous essay, Roch was referring to a group of artists that we now classify as Post-Expressionists."¹⁹

It is no coincidence that magical realism is often used interchangeably with post-expressionism in the visual arts. Professor Alberto Rios of the University of Arizona also spoke about this.²⁰

¹⁸ Roh F. Realismo magico. Poseexpressionismo. – Madrid. 1927. – p. 403.; <http://ru.knowledgr.com/00921852/> Франц Рох; Павлова Н. Экспрессионизм. "Интеллектуальный роман" // Зарубежная литература XX века. Учебник. Под ред. Л.Г.Андреева и А.В.Карельского. – М., 1996. – С. 188-223.; <http://wiki-org.ru/wiki/Pox>, Франц

¹⁹ <http://www.hisour.com/ru/magic-realism-arts-21418>

²⁰ <http://evg-crystal.ru/kartiny-magicheskij-realizm.html>

For examples of magical realism, Roch referred to works of fine art that testify to a return to realism after the extraordinary impressions of expressionism, and tried to change the design of objects in order to reveal the soul of these objects. In his opinion, in marvelous realism, the appearance of an object is truthfully and correctly depicted, and thus the soul or magic of the object is revealed. This outer magic dates back to the 15th century. The famous Flemish painter Van Eyck (1395-1441) emphasized the complexity of natural landscapes, creating the illusion of continuous and invisible borders receding into the background.

It also gives the viewer the impression that it fills the same spaces in the image, such as in a landscape of hills surrounded by a river.²¹ The magic lies in the viewer's interpretation of these hidden or mysterious parts of the image.

Roch elaborates that other important aspects of magical realism in the visual arts include:

Return to the everyday object as opposed to the fantastic;

Contrary to the expressionist principles of reducing the object, moving forward with a sense of distance;

The use of very fine detail even in large scenes such as large landscapes.

The German art historian applied the term to a visual art style that adds extreme realism to the description of everyday objects while revealing "inner" secrets, rather than applying them to external spells with an overtly magical connotation. Thus, the peculiarity of everyday reality is that Roch explained it in the following way:

"We were offered a new style that is rooted in this world that glorifies secularism. This new objective world is still alien to modern ideas about realism. He uses a variety of techniques that separate everything with deep thoughts and reveal magic, always touch the peace of simple and created things without danger ... this is a matter that intuitively appears before our eyes, there is a matter of facts, the inside of a figure, the matter of the external world."²²

The return not to the fantastic, but to everyday objects, thus, became one of the main principles of magical realism. The interweaving of progressive movement with a sense of distance, in contrast to the principles

²¹ <http://www.hisour.com/ru/magic-realism-arts-21418>

²² Gugin A. Magic Realism in the Context of Literature and Art of the 20th Century (The Phenomenon and Some Ways of Understanding It – M.; 1998. – C. 5-14.; <http://www.hisour.com/ru/magic-realism-2865/>

of expressionism, noticing the object in advance is one of its important features.

Even in large-scale paintings of large landscapes, the use of small details attracts attention.

The meaning of the term "magical realism" soon expanded. Now it is not only a revolution that represents the direction of post-expressionism in German painting, but it has also penetrated into other art forms. As early as 1927, the Italian writer and literary critic Massimo Bontempelli (1878-1960) began to apply "magical realism" to examples of fiction,²³ and famous directors such as Akira Kurosawa, Emir Kustiritsa, with their films such as "Dreams" and "Arizona Dream" greatly contributed to his development in the field of cinematography.

In Russian literature, elements of magical realism appeared in the works of Nikolai Gogol and Fyodor Dostoevsky as early as the 19th century, and in the 20th century they appeared in the style of Mikhail Bulgakov, completely updated, saturated with ideological and symbolic content.

In this regard, Bulgakov's masterpieces such as Heart of a Dog, Fatal Eggs and, of course, The Master and Margarita deserve special attention and recognition, they are considered an invaluable source for the study of magical realism in world literature.

Chingiz Aitmatov, a universal representative of Turkish literature of the last century, won the attention of world readers by connecting ancient myths with modern realities. Beginning in the last quarter of the 20th century, a wave of national revival began to move gradually in Uzbekistan along with the former Soviet republics. During this period, the growing interest in knowing all aspects of the life of countries and peoples of the world should be perceived as a form of national awakening. In particular, the attention of Uzbek writers was more widely riveted to modern world literature.

Within the framework of these realities, various concepts and phenomena have entered literature and literary criticism, such as hermeneutics, psychoanalysis, structuralism, the stream of consciousness, the subconscious, magical realism. This interdisciplinary connection has led to the emergence of a new creative method in literary criticism. Magic realism has had some success in European literature as well. Examples include such novels as Khazar Dictionary (1984), Landscape Painted with

²³ Gugin A. Magic Realism in the Context of Literature and Art of the 20th Century (The Phenomenon and Some Ways of Understanding It – M.; 1998. – C. 5-14.; Gugin A. Magic Realism in the Context of Literature and Art of the 20th Century (The Phenomenon and Some Ways of Understanding It – M.; 1998. – C. 25-29.; Amoroso G. II Realismo Magico di Bontempelli. – Messina, 1964. – p. 247

Tea (1988), Last Love in Constantinople (1994) by the Serbian writer Milorad Pavić.

In general, magical realism existed as an element of world literature until the 20th century, but as a full-fledged creative style it was formed in the last century. Magic realism as a creative style is the presence of abstract fantastic elements, the mixing of scenes of real life with magic and the natural acceptance of this by the characters of the work, the darkness of symbols, the shortening and periodicity of time or its insensibility ("disappearance"), cause and effect.

Seriality is characterized by its periodicity (for example, a hero may suffer to the point of tragedy), a reminder or repetition of the past present, the presence of elements of folklore and legends, and the perception of reality from different points of view (alternation of narrators).

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3. <http://www.hisour.com/ru/magic-realism-arts-21418/>
4. <http://evg-crystal.ru/kartiny-magicheskij-realizm.html>