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Inclination of Sulaiman Layeq toward Social Realism and Socialist Realism

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Abstract

This study is made to find out inclination and tendency of Sulaiman Layeq toward whether he is social realist, socialist realist, or both based on his poetic and prosaic works in Pashto and Dari languages. Social realism, a multidimensional and complex concept, is the realistic depiction of society; the observation and manifestation of life that covers countless shades of social life whereas socialist realism is the depiction of reality that must be linked to the task of ideologically remolding and educating the workers in the spirit of socialism and communism. And, it is also significant to briefly assert that how Russian Socialist Realist models were imitated and adapted to Pashto literary context in the development of Afghan literature across the 20th century. This qualitative research is based on the data collected from the existing Pashto literature whether journals or books. Pashto texts and other English books written in English including other theoretical English books are reviewed to meet the objectives of the study. In the result, Sulaiman Layeq has written his poetic and prosaic works that deal both with social realism and socialist realism. Layeq easily makes romanticism to realism accompanying his social beliefs. 'The Songs of Chunghar' are great sources of social-political-historical movements where both social realistic and socialist realistic themes could be abundant. Not limited to this piece of literary work, Layeq as a voice of the times and as a pioneering poet of revolutionary caravan is the first poet who centralizes a worker as a great hero in many other poetic and prosaic works where Layeq persuades him (the hero) to a better way of life. There are other social realistic themes either such as mercy on the poor, brutality and violence of the cruel and masters, uncivility of the social elements in Afghan society.

Keywords: *Sulaiman Layeq, Social Realism, Socialist Realism, Pashto and Dari Literatures*

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1. Introduction

1.1. About the Author

Sulaiman Layeq or Ghulam Mojadad who was born on 12th October, 1930 and passed away on 31st July, 2020 is the son of Mullah Abdul Ghani who at the outset received mosque education and studied Dari verse-books and elementary Arabic

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language before he attended general state of school (Clements, 2003). Emadi (2010) writes that when he was introduced to Mohammad Daoud in a meeting so he named him Layeq (Clever). Amin Afghanistan regarding his birthplace writes that he was born in Emnikhiel village in Sharana district of Paktika province in Afghanistan. It was a time when the Amani Movement (Kingdom of Amanullah Khan) was over and this land was suffering the devastation and looting of Habibullah Kalkani. He also writes that the first teacher of Layeq was a mullah (akhund) who began to learn the first Arabic book of alphabets. Afterwards, in 1941 he was admitted to Habibia High School in the second grade located in Kabul city. In 1947, he enrolled Madrasa of Islamic Law. In 1952, he started the Faculty of Islamic Law (Sharia) and after a year expelled and then admitted to PCB [Physics, Chemistry, and Biology] in Medical Faculty and finally graduated from the Faculty of Literature at Kabul University as Kawoon Toofani likewise says that he started to get modern school education, became a revolutionary, and stepped on the thorny and zigzag way of politics (Bahand, 2005). Furthermore, Emadi (2010) states that Mohammad Daoud (prime minister 1953-1963; first President 1973-1978) rewarded those who supported him and some of them were sent to study in institutions of higher education abroad and cultivated closer ties with pro-Soviet individuals such as Babrak Karmal, Samad Azhar, Mir Akbar Khayber, Bariq Shafiyi, and Sulaiman Layeq. Primarily, Layeq wrote most of his works in Pashto language however he was proficient in Dari, Arabic and English either (Dupree 1992).

Layeq worked in different posts in Afghanistan. He started working in Radio Afghanistan in 1958; he also worked as a reporter in Hewad Newspaper, as an Editor-in-Chief in Anis Newspaper, as a director of Zwandun Weekly Magazine, and then became a candidate for the National Assembly. He worked as an editor-in-chief of 'Parcham Weekly'. In 1966, he wrote satiric short stories in the Dari language for the magazine 'Pashtun Zagh' [Voice of Pashtun]. After the Saur Revolution (1978), Layeq was immediately appointed as a minister of Radio, Television, and Cinematography and as a secretariat of ministers in the regime of the People Democratic Party of Afghanistan – PDPA (Bahand, 2005) as Anthony Arnold also puts that under Taraki, he was charged with complicity in the party of Parcham's plot and was removed from the Politburo in November 1978 but permitted to remain on the Central Committee for a year before being expelled by Amin. Under Babrak, he started as an alternate member of the Central Committee and Revolutionary Council and was made president of the Academy of Sciences and member of the Revolutionary Council. In June 1981, he was promoted to be a member of the Central Committee, minister of tribes and nationalities, and vice-chairman of the National Fatherland Front (Arnold, 1983).

It can be said that modern Pashto written literature is developed under external influences and is mainly based on non-indigenous models (Dupree, 1980). Layeq who wrote religious poems during 1950s on Islamic unity stressed nationalism against imperialism and monarchy. And, he occasionally wrote about nostalgia for lost historic glories of Afghanistan (Dupree, 1992) and in the late 1950s, he published poems in the periodical press and published a collection of poems called 'The Songs of Chungar' in 1962 (Arnold, 1983). According to Dr. Abdul Latif Bahand, Afghanistan changed to the field of political movements, gatherings, and struggles in the 1980s and 1990s, Layeq's mentioned struggles in his poetic themes by any means and anywhere even though he wrote for romantic and naturalistic subjects. Besides, beauty, affection, deep concern, rational motion, standing against obscurity, life-losing upheavals, awareness, lunatic and pleasant love, and rational thinking comprise some of the unforgettable themes of Layeq's poetry. There are very few poems of Layeq in which there are not subjects like people, homeland, freedom, human, and nature of his homeland, mountains, convalescences, his sleepy same-language speaker, and his deceiving friends. The poet wishes that all buds and flowers will blossom in this period but he only fears someone or something that is, a gardener or farmer (Bahand, 2005). Layeq's literary life began early. He wrote his first Pashto poem when he was in the third grade of primary school (Adamec, 1979). Layeq was a vigorous, innovative, revolutionary, rebelling, adoring, patriotic poet, writer of Pashto and Dari languages both nationally and regionally. His was a great rhetorical figure and his eloquence in his poetry and speech was very influential. As per Asar (2020) saying that his poetry was very emotional which cannot be felt in modern poetry elsewhere. In general, his poems, prose, and all his essays were based on patriotism (Asar, 2022).

Bahand (2005) writes that Layeq amidst Afghan contemporary poets and writers is the literary figure whose prominence cannot only be celebrated through his poetry especially the 'salurizi' or quatrains (four-lined verses) but also through his prose that includes short stories, and essays both in Pashto and Dari literatures. However, we can openly observe ironies, metaphors, similes [the bizarre similes], and creative images throughout his poetry. All his works are written with very simple and intelligible language. He has fluffed the desire of his followers in his poetic style as Saedoddin Shpoon writes the five characteristic features of Layeq's modern poetry: 1) sustaining progression; 2) not devoting meaning to the words; 3) appreciating and depicting the living objects around him; 4) writing in blank and naked verse; and 5) using naturalism and symbolism in his poetry (Shpoon, 2019). And, consequently as Asadullah Ghazanfer about the legacy of Layeq puts that those, who have started writing poetry in 1960s, 1970s, and 1980s in Afghanistan, were mostly affected by Sulaiman Layeq who can be called a straightforward poet. The word 'straightforward' means that he has not

hidden any topic in his heart but exposed. In the modern poetry, no one has possibly objected the rivals as Layeq did in his particular mode (Ghazanfer, 2024).

In Afghanistan, the 1950s is particularly considerable for story writing. In this period, some writers have fundamentally worked for Pashto short stories for the reason that they were aware of world literatures, they studied and experienced these types of literatures. Among these writes are Habibullah Taghi, Mirajan Siyal, ... Sulaiman Layeq and others (Saydee, 2022). Kawoon Toofani is of the opinion that Layeq is a unique poet and literati of our times who has bestowed great richness and beauty to Pashto poetry and literature. His deep and comprehensive study of Pashto and Dari languages, his dominance in our great literary heritage, and his delicacy and sensibility of nature have made it possible for him to present his literary creativities on a level that seems higher and more advanced than others. We can observe the footpace of fragile moments in his personal life on the ground of his poetry in many places which are also the footmarks of that time and the moments of livelihood of that society. If Layeq has wailed and wept for his pains and sufferings, actually he has wailed in favor of his time and society (Bahand, 2005).

Late Abdul Rauf Benawa while writing his book *The Contemporary Writers* in 1961 pledged Layeq for some bio data where he wrote in response that I (Layeq) am an imperfect compound of light and darkness. That is, I resemble the dawn which seems beautiful to aestheticians. Indeed, it is called an imperfect border between night and day and a variant compound. My peculiarity is that I move from darkness towards light but when the sun rises I will be gone (Benawa, 2009).

Finally, as Abdul Rauf Benawa puts that Layeq both in Pashto and Dari poetry and prose is a master (Benawa, 2009) so Layeq in his lifetime had written various artistic works portraying realistic pictures of the Afghan society between 1960s -2010s. He has successfully published more than twenty books and there are more than seventy volumes of political diaries that are unpublished. Most importantly, he won some national and international awards in the beginning of his artistic life for example he won national first-grade literary awards six times for Pashto poetry, prose and short story writing, and Dari poetry and prose from 1958 to 1961. In the poetry of Layeq, complexity, convolution, and obscurity cannot be seen in any place. In 1980, he received a golden medal amidst Afro-Asian writes, Union of Soviet Writers or USSR Union of Writers, Peace and Solidarity Organization of Afghanistan (PSOA) with the name of Mirzo Turusonzoda (Bahand, 2005).

2. Social Realism and Socialist Realism

Art is a representation of Reality (Lewis, 1979) as Tse-Tung Mao also pronounces that art should neither reflect the dark side of the society nor to express the author's own private feelings (Mao, 1942). Literature artistically represents the society. It familiarizes us with the societal truth. It has an indispensable impact on the social system and vice-versa. There are various philosophical and artistic movements one of which in the 19th century is realism which is a method of picturing life as it really is and untouched by romanticism. It is as a manner of writing relies on the use of specific details to interpret life faithfully and objectively (Staff, 1998). New Standard Encyclopedia (1980) defines realism as a representation of objects and conditions as opposed to the ideal and fanciful. And, the three causes responsible for its nature are; 1) the terms 'realism' and 'realist' dwell both the realm of everyday usage, 2) the terms entanglement with other words such as factuality, truth, reality, realistic and real, and 3) the term realism almost always involves both claims about the nature of reality and an evaluative attitude towards it (Morris, 2009). Similarly, according to Longman Dictionary realism is the style of art and literature in which things, especially unpleasant things are shown or described as they really are in life. Literature of fidelity to nature or to real life and to accurate representation without idealization of the most typical views, details, and surroundings of the subject (Coyle, 1991). As realism is a movement against Romanticism where both artistic movements tended to use the observed world as their subject and both favor rural rather than urban scenes (Wanderer, 2014). The Romantics liked dramatic events whereas the Realists prefer to concentrate on smaller and more mundane subjects (Duranty, 1992). Lukacs (1964) declares that true great Realism depicts man and society as complete entities. The earliest examples of realism in 18th century are the works of Daniel Defoe, Henry Fielding, and Tobias Smollett in English literature. As realism emphasizes on external reality so there are some adjectives used by the word 'realism' for example magical realism, literary realism, critical realism, psychological realism, cultural realism, neo realism, dynamic realism, political realism, drab realism, surrealism, social realism, and socialist realism which are defined based on their peculiar specifications. Social realism is a multidimensional that covers numerous shades of social life. 'Social' here refers to society (Turnbull, 2010). Broadly speaking, it is concerned with the realistic depiction of society in its true colors. Oxford Companion to English literature defines it as a realistic, objective yet socially aware and detailed method of artistic presentation (Drabble, 1985). It is concerned with dynamic interpretations of life with the purpose of changing the existing reality with its emphasis on the realistic depiction of such social problems as hunger and poverty, social backwardness, and political subjugation. It is a fashion of art, fiction, movies and plays which shows people who are elderly, sick, sad, and insane or have a disability. The key to social realism lies in a conception of the relationship of the

individual to society in which neither is the individual seen as a unit nor the society as an aggregate but both are seen as belonging to a continuous and in real terms inseparable process (Williams, 1968). The French were responsible for this movement. It began sometime in the 1830s and had gathered momentum by the 1850s. It is the realistic depiction of society. It is the observation and manifestation of life as it is literature exhibits the society i.e. literature is the mirror of society (Rene and Warren, 1973) It insists on exact documentation of the facts of life. It basically opposes the ruling class and predominantly selects the negative aspects of life under capitalism as the subject matter, like- poverty, labor-conflicts, greediness of capitalists, nobility of long-suffering workers etc. (Shapiro, 1973). On the other hand, Socialist realism is a political discourse charged with the mission of ideological transformation and education of workers. In 1934, even at the First Congress of Soviet Writers, ideologues, writers, and critics could hardly agree on whether socialist realism is method, trend, form, tendency, trend, or a style but it became a universalizing and totalizing utopian project. Maxim Gorky (1868-1936) was entitled as the father of socialist realism (Schild, 2010). It could be worked out in practice and by directive, and would be, in the end, whatever the going authority said it was (Brown, 1963). As it was an impossible aesthetic (Robin, 1992) but it became one of the dominant aesthetic currents in the 1930s and it is borrowed from the October Revolution and exaggerated claims about the national achievements after the death of Lenin (Andrey, 1935). Its combination derives from Russian-inspired beliefs in a revolutionary socialist society. In various ways it is inspired by the Russian revolution, Soviet communism, and international Marxism (Khuman, 2010) whereas it reflects the socio-political-cultural and economic reality of any existing society (Karki, 2010). James (1973) traces the two distinct hypotheses for socialist realism: 1) to its opponents, it is the cultural manifestation of Stalinist policy whereas 2) to its proponents, it is a world-wide development in literature which manifests only local peculiarities. Beginning in 1917 with the Socialist Revolution and ending in 1991 with the dissolution of the Soviet Union. Its developers have been described as 'calculating planners' and as 'engineers of the human soul' (Clark, 2001). The primary theme of socialist realism was to build socialism and a classless society. In portraying this struggle, the writer could admit imperfections but was expected to take a positive and optimistic view of socialist society (Dobrenko and Balina, 2011). In addition to anti-imperialism and anti-feudalism carried over from the old revolution, the new one was also part of the worldwide social movement against the international bourgeoisie or international capitalism (Bowlt, 2017). It is the achievement of a Russian avant-garde modernist project (Groys, 1992) and Becker (1963) writes that it is not much used in the West. This term is visible between critical realism and social realism.

2.1. The Difference between Social Realism and Socialist Realism

The relationship between art and reality is twofold where reality is reflected in art, but art also applies an active effect upon that reality. A doctrine with political, social, and ideological aspects that referred to the relative strength of socialism and capitalism as evaluated in Moscow as Bradsher (1983) in this regard writes that its political aspect was seen in the number of Communist countries, their dynamism in international affairs, their prestige and self-confidence, as well as the strength and influence of Communists in other countries." The social aspect was manifested in the Soviet view of class struggle and the influence that Marxist ideas have upon peoples throughout the world. The ideological aspect related to the extent of revolutionary forces . . . leading to a Marxist system with a Leninist control imposed on it (Adamec, 2010). And, Socialist realism demands a profound and true perception of reality and reflection of its chief and most progressive tendencies but it is itself a powerful weapon for changing reality (James, 1973) whereas Social realism aims to portray the struggle of suppressed, downtrodden or of those who try to assert their identity suited for or against the established norms (Kadam, 2019). In both content and form, socialist realism has the same fundamental aims which is to assist the people and the Communist Party in order to create a new society, a better man and a more perfect world but about social realism David Shapiro comments that in narrative content this was an art boldly and revolting voices of all the oppressed sections of the society, emphasizing the social aspect of reality (Shapiro, 1973). The principles of true reflection of reality and ideological education of the masses are aspects of socialist realism since artistic truth facilitates the development of communist awareness, and education in the spirit of communism is possible only through a true reflection of life (James, 1973) in contrast, socialist realist art must reflect on the burning issues of the day. Therefore, the most significant socialist-realist works of any epoch are those most 'historically concrete' in this sense of being concerned with such issues (James, 1973) and socialist realism is partisan for the simple reason that it directly rejects capitalism and the phenomena of mankind's societal spiritual life engineered by capitalism. It directly defends and expresses the ideas of communism and therefore, criticizes those forces and phenomena that the process of socialist construction and interfere with the strengthening and improvement of the socialist system' (Suchkov, 1973) where for a social realist writer society is not a mere background but it is a source of raw material. Its writer selects events from ordinary life and with ease represents it in the context of social change (Kadam, 2019) that's how for much of the twentieth century Western scholars gave little attention to the socialist realist art produced during the Stalin years, on the grounds that it contained little artistic merit (Jersak, November 2009). Socialist realism demanded that all art must

depict some aspect of man's struggle toward socialist progress for a better life. And, it stressed the need for the creative artist to serve the proletariat by being realistic, optimistic and heroic (Mao, 1942) where as a society undergoes various changes as a result of social, political and cultural movements and crises of values. The writer of social realism observes these changes and portrays the influence of it on day to day individual and social life. Being an inseparable part of society, its writer highlights social reality (Kadam, 2019). The main difference between the two is that for social realism 'is' and for socialist realism 'should be' is used. Social realism means the depiction in literature of social reality as it is but socialist realism means the depiction of the social reality not as it is but as it should be idealized. The difference between Romanticism and Realism is like the difference between painting and photography. Leo Tolstoy, also the follower of social realism theory, admits that the real world presented for the sake of art is also not up to the purpose. Reality for the sake of art is like fantasy only. He votes for the destruction of "art for art's sake" and admits "art for ourselves" (Becker, 1963) as G. K. Becker differentiates between critical realism and socialist realism. Critical realism is to be found in Balzac, in Flaubert, in Turgenev and in Tolstoy, in fact everywhere that there has been an effort to depict the working of bourgeois society and to show its ugly and repressive aspects. Social realism, on the other hand, seeks the truthful, historically concrete presentation of reality in its revolutionary development. It is not enough to represent life, as it is, it is necessary to show where it is going and that is towards the inevitable future of the communist society.

2.2. A Short Background on Socialist Realism in Afghanistan

Class struggle and war between international socialism and world imperialism is very crucial subject of modern history that was started with the Great Socialist Revolution of October (Arnold, 1983) whereas the modern state in Afghanistan was an artificial paradigm and the ideologies were employed in order to justify the domination in the society. For example the ideas of absolute monarchy by King Abdur Rahman Khan (1880–1901), the constitutionalism of King Amanullah Khan (1919–1929), the new democracy of King Zahir Shah (1933–1973), the socialism of the two parties Khalqis and Parchamis or PDPA, the Islamism of the Mujahideen, and the Islamic medievalism of the Taliban (Saikal, 2004). Afghanistan as a feudal society could be described as catapulted into socialism (Arnold, 1983). Although pro-Soviet supporters regarded president Daoud (1973-1978) as the one who neither believed in socialism nor did he cherish the principles of social democratic ideals (Emadi, 1990). In the 1980s, a new political culture emerged. The leftists claimed a revolutionary transformation of the socio-economic system. They were ideologically and politically divided in their support of the People's Democratic Party of Afghanistan (PDPA) which was founded on January 1, 1965 and the Progressive Youth Organization (PYO). The PDPA advocated an evolutionary and peaceful transition to socialism (Emadi, 2002). The main components of its program were: 1) non-capitalistic growth and turning toward socialism, 2) democratic land reforms, 3) nationalization of foreign trade, 4) a cultural revolution, 5) a democratic solution to national problems, 6) a progressive foreign policy, 7) support of the principle of peace and of the world-wide national liberation movement against imperialist aggression, and 8) friendly relations with the socialist countries, primarily with the Soviet Union and other peace-loving countries. The PDPA based on scientific socialism was not losing sight of its objective but to build a socialist society in Afghanistan (Arnold, 1983) and The Progressive Democratic Movement (PDM) based on a constitutional monarchy, nationalism, democracy, and socialism, together with the reform of economic, social, cultural, and moral spheres of Afghan life advocated the principles of Islam (Clements, 2003) as Anthony Arnold also writes that the PDPA supported class struggle and banned independent political and civic organizations, viewing them as a threat to Soviet-style socialism and the party's forcible approach to building a new society based on the Soviet model of socialism (Emadi, 2002). For instance, Nancy Dupree regarding 'The Seminar of Writers and Poets' writes that it was entitled 'Defense of the Gains of the Revolution as a Defense of the Country's Honour' and set the literary goals for the future of Afghan literature. In the opening remarks, it was said, "Our poets and writers must strive to reflect the manifestation of revolutionary life and aspirations of the Great Saur (April) Revolution... We patriotic writers, poets and men of letters set the literary style of the Great Leader of the people of Afghanistan – Nour Mohammad Taraki as an example and follow his lead in our literary and creative works (Dupree, 1992) Nour Mohammad Taraki (1978-1979) who was in contact with Indian Socialists in Bombay justified the April coup as a bonafide Socialist revolution as Taraki said that if the Great October Socialist Revolution in 1917 rocked the whole world, the Great Saur Revolution also jolted all the toiling people of the world. Babrak Shinwari depicted Taraki and Hafizullah Amin (Oct. 1979-Dec. 1979) as independent of Moscow as they had no option but to build socialism with shovels and home-made equipment. The Soviet paramilitary troops killed Amin and installed Babrak Karmal (Dec. 1979- May. 1986) but in the post-Soviet occupation, Najibullah (1986-1992) initiated Soviet-style perestroika. Islamic Youth Organization (IYO), which was renamed Islamic Society of Afghanistan in 1967, was formed with the sole objective of countering the growing radical and revolutionary movements in contradiction of socialism and communism (Emadi, 2002) many of the dislocations under Taraki and Amin were attributed to their desire to rush into socialism against Soviet advice (Arnold, 1983). Using Marxist theory and Leninist organization to transform society from feudalism to socialism (Kakar, 1997) as Arnold (1983) also states that the ideas of scientific socialism made

rapid progress in Afghanistan through PDPA. The party drafted a manifesto which stated that it was a workers' party. It also declared Afghanistan a feudal society that should be transformed into a socialist state and announced its intention of obtaining power by democratic means (Adamec, 2010). Few years later the PDPA split into two factions: 1) Khalq (Masses) and 2) Parcham (Banner) (Emadi, 2002) as Ludwig W. Adamec additionally writes that in 1967, the Khalqis were under the leadership of Taraki and the Parchamis were under Karmal. The Parchamis collaborated with Muhammad Daoud after the 1973 Coup, the Khalqis held themselves distant and continued to penetrate the army to achieve the objective and build a society which should be based on scientific socialism (Adamec, 1979). Despite the Parchamites' unfortunate experience with Daoud, their second unsuccessful attempt to advance the cause of socialism relations between them and the mainstream PDPA grew worse rather than better (Male, 1982). Frank A. Clements writes that the Khalq faction was named after its newspaper, Khalq that meant 'people' (Clements, 2003). For Khalq, it was usually Taraki's home in Kabul's Karte Char district and for Parcham, it was the homes of Sulaiman Layeq and Mir Akbar Khyber in Karte Parwan district, as well as the house of Ghulam Jailani Bakhtari, Babrak's brother-in-law (Arnold, 1983). The Khalq faction announced that its policy would be to lessen the boundless agonies of the oppressed peoples of Afghanistan and the main issue of contemporary times and the center of class struggle on a worldwide basis is the struggle between international socialism and international imperialism (Dupree, 1980). Currently, however, Karmal and Parcham appear to be agreed that a milder evolutionary approach to socialism is to be preferred to violent overthrow. The Parcham believed that all sectors of the Afghan population can contribute to the defeat of feudalism and imperialism (Dupree, 1980). By 1967 when the PDPA split into two so the Khalq party recruited Pashtuns in the Soviet- trained military, while the Parcham had its center of power in the bureaucracy and educational institutions who were Persian-speaking. Though both were Marxist and pro-Soviet, the Khalq faction was in favor of an uprising that would open the way for a quick progression to socialism (Barfield, 2010) and by depicting the Khalq as patriots and nationalists, Shinwari intended to portray the rival Parcham as Russian stooges: in reality both Khalq and Parcham proved to be Russian lackeys (Emadi, 2010). Before 1973 Daoud's return to power, the two parties had competed as a unified party in fomenting civil unrest, probably generating more activity through such socialist competition than they would have done. After Daoud's return, the USSR reaped the benefits of having supporters both within the power structure (Parcham) and in opposition (Khalq). Parcham's relative acceptability to the establishment was based on its apparent advocacy of a relatively soft, evolutionary socialism, whereas Khalq's action-oriented, revolutionary approach appealed especially to youth and the less favored (Arnold, 1983). The Soviets had referred to Afghanistan as a member of the socialist community in mid-1979 but since then had avoided the claim. Their reserve implied regret at avowing such close kinship so fast. To call Afghanistan socialist was not only a travesty of objective truth, but also, given the manifest unpopularity of socialism among Afghans. Afghanistan will not see socialism in my lifetime was said by Dr. Anahita in 1981 (Arnold, 1983). Even Soviet sources, which scorn the group for its lack of scientific socialism, concede that it increased its influence in urban areas and among the capital's students at this time. There was also the indisputable romantic attraction of Maoism that infected more than just Afghans (Arnold, 1983).

Hafizullah Amin could not reduce the strength of socialism. Teachers were killed by the mujahidin if they obeyed because the government tasked them to inculcate socialism in the nation's youth. Furthermore, after the May-June 1979 depiction of Afghanistan as socialist, there was a consistent and progressive ideological distancing of the Communist Party of the Soviet Union (CPSU) from the PDPA and its government denounced its earlier radical policies as mistakes after the Soviet invasion and later renounced socialism itself (Arnold, 1983). When the Soviets withdrew before 1986, Dr. Najibullah reorganized the PDPA and renamed it the Hizb-i-watan (Homeland Party), abandoning socialism for nationalism (Barfield, 2010).

3. Literature Review

The term 'Socialist Realism' in the literature of Afghanistan was officially introduced in the political turbulence of 24 December 1979. It was organized as a psychological trick to defeat the opposition by injecting Afghan culture with soviet ideological objectives which were articulated through the PDPA party (Dupree, 1992) in which the PDPA took advantage of the governmental and non-governmental press to publish progressive literature. For example, the PDPA has published dozens of articles in the non-government newspaper *Peyam-e-Wajdan* [The Message of Conscience], among which Scientific Socialism or historical materialism was published in the Pashto and Dari languages; "The Life of Lenin" which is a relatively detailed biography and the stories on the occasion of the 100th anniversary of the Great Lenin's birth entitled "Qalincheh" were published in the Dari language (Arnold, 1983). Frank Clements also writes that the Khalq led by Nur Muhammad Taraki (Apr. 1978 – Sep. 1979) and by Hafizullah Amin (Sep. to Dec. 1979). Prior to this, Khalq had been reunited with the Parcham which was led by Babrak Karmal (Clements, 2003). The PDPA has also published and distributed through various channels at home and abroad. Almost 33 books, treatises, and newspapers

among which the books or short stories such as “Da Bank Mosaferi”, “Khasreh”, “Sepin”, “Dekagari Tebqi Kunad”, and “Da Bazgar Lur” were written and published in Pashto language. In 1970, Mohammed Hassan Bareq Shafiee published in Parcham a centenary ode to Lenin “Shavpurai Inqilab” (Call of the Revolution) that was similar in tone to Layeq’s poem that unleashed religious riots in Kabul (Arnold, 1983). Between 1953 and 1963, Taraki had difficulty obtaining a job; therefore, he opened the Nur Translation Bureau which did translation work for various Afghan and foreign organizations. At the same time, he continued his political activism and published a number of works with revolutionary themes such as “The Journey of Bang” (Da Bang Musafer), “The White” (Spian), “Tsela,” “The Peasants Daughter” (Da Bazgar Lur), and “The New Life” (Zendegi Navin), an “appraisal of the three fundamental parts of working class ideology, namely economy, philosophy, and scientific socialism.” (Adamec, 1979). And, Taraki who was neither a historian nor a sociologist but an orthodox Marxist-Leninist read Marxist literature in both English and Persian. In 1957, he published his first novel “The Journey of Bang” which is an imitation in Pashto of the works of the Soviet novelist Maxim Gorky. Taraki also published two more novels under his new surname ‘Nazarzad’ which is a standard Marxist sociological and philosophical treatise. Besides, Taraki took part with others in compiling the first English-Pashto Dictionary, which was published in 1975 by Pashto Academy (Kakar, 1997). Similarly, the publication in April 1970 underground edition of Parcham of Sulaiman Layeq’s ode to Lenin (Arnold, 1983). Parchamis visited the Russian embassy more frequently than Khalqis and were known to receive Soviet aid. The international funders justified their support of the Afghan conflict in ways that had little relevance within Afghanistan. They portrayed the struggle in Afghanistan as a Manichaeian conflict of competing ideologies e.g. socialism versus capitalism; feudal reactionaries versus progressive patriots; modernists versus traditionalists... (Barfield, 2010) as it is said that Taraki wrote many novels and short stories usually dealing with the hardships suffered by the Afghan peasantry and were circulated among the small but growing circle of young intellectuals attracted by radical socialism (Johnson and Adamec, 2021) and (Male, 1982). Since the party’s early foundation Taraki and Karmal had in-depth political and strategic differences. Taraki argued for a revolutionary approach whose vision for the party was to have a strong Marxist-Leninist identity and to build relationships with other communist and proletariat parties around the world. Conversely, Karmal advocated the formation of a progressive democratic party and the establishment of a democratic government, all the while accepting socialism as the ultimate goal (Baiza, 2013). Karmal argued that the military officers were unable to absorb Marxist theory. His purpose was to weaken Amin’s position. Although Soviet theoreticians had expounded a similar thesis in connection with Africa, Amin’s notion of making Afghanistan a Third World model for passage to socialism without the direct support of the Soviet Union was bound to be considered heresy (Kakar, 1997). According to Baiza (2013) as stated by Mirzazadah and others, the PDPA used social science textbooks as the primary channels through which to transmit political messages to students. These textbooks spoke about the political history and the economic structure of social classes; class struggles; theories of social revolution; the global revolutionary movements; socialism; the worldwide crisis of the capitalist system; the international labor movements; the national liberation movements; and the scientific worldview of the laboring class (Baiza, 2013). The writers of Parcham include such well-known socialists as Babrak Karmal and Dr. Anahita ... Parcham believed that all sections of the Afghan population can contribute to the defeat of ‘feudalism (Johnson and Adamec, 2021). Khybar, who married a sister of Sulaiman Layeq, read Marxist literature in the English and contributed articles to journals (Kakar, 1997). Beijing eagerly distributed Mao’s works in Pashto and Persian. When Prime Minister E’timadi observed the rapid growth of the pro-Moscow leftists, he left undisturbed the free distribution of Chinese literature, hoping to encourage the Shu’lais to weight the pro-Moscow communists. The removal of the Najibullah regime essentially justified the Afghans’ popular Islamic resistance and the US-led support for it against the attempted imposition of Soviet-style socialism (Saikal, 2004).

3.1. Layeq as a Social Realist

Ajmal Khatak in 1986 writes in *Da Abasin Sapede* (first published in Pashto in 1983) [The Dawn over Abasin, 2011] about Sulaiman Layeq’s personality, literary achievements and art. He in regards to oppression and the author’s patriotism says that this book depicts social repressions, class struggles and social injustices that disturbed the poet’s mind. Khatak further puts that Layeq was familiar with the various aspects of Afghan society and he knew the ups and downs of the history as Ghazanfer (2024) also writes that there are not less topics in the poetry of Layeq which are not related to society and ideology. For example, wishes of youthful and childish wish, memory of village, the feeling of quickly passing the life, and erotic love (Ghazanfer, 2024) similarly Manohar Singh Batra in the same book confirms, “I found in him an affable man with patriotic zeal and a firm commitment to the poor, indigent and exploited population of his country. His writings in prose and poetry reflected a deep sense of pain for the masses groaning under the yoke of a feudal system. He used to raise his voice against suppression and exploitation and vast disparities between the strikingly rich and the abjectly poor”. Barta further puts that Mr. Layeq masterly portrayed the plight of his people and the voice he has

given to their sentiments, joys, sorrows, deprivations, and achievements. One of the best social realist work in terms of short stories is 'The Dawn over Abasin' which is an anthology of 40 short stories about oppression, patriotism, social repressions, class struggles, and social injustices... where the author raises his voice against suppression and exploitation and vast disparities between the rich and poor. The 35 short stories are subtitled Flute, Tears, The Folk Dancer, In The Shadows Of The Mountains, The Song Of The Shepherd, I, A Crying Orphan, My Unfinished Song, Childhood, The Last Tears, The Mute Bulbul, The One Who Never Dies, The Eid Greetings, To Miss Chitra – The Bengali Dancer, Come, Let Us Sing Our Songs, The Dawn Over Abasin, The Offended Shepherd, What Did The Hero Say? The Real Hero, The Centuries Old Traveler, The Status Of History, O Wayfarer!, The Swimmer, The Secret Love, Sugar, Buzkashi, The Prostitute, The Corpse In The Mosque, The Factory Celebration, Two Coolies, The Grey Machine, The River's Melody, The New Conjugation, The Penitent Soldier, and The Vagrant are depicting realistic portray of social realistic themes such as the exploitation of laborers by their masters, poverty, the life sufferings of an orphan, patriotism, social humiliation, and so forth whereas 5 short stories may not have direct portrayals of social realism which are subtitled Retribution, In The Fathomless Sea Of Time, This Strange Man, Life's Last Message, and Yellow Leaves.

Bahand (2005) writes that depicting or exposing social hatred and disgust is what Layeq has artistically portrayed. Sometimes this hatred is displayed by uncovering all deceptions, trickery, magic (charms), and endless domination of the cleric, pious, dynast. Layeq has arranged all major incidents of his time in his poetry and he has depicted, praised, denounced, and chronicled them with his poetry. Therefore, we can say that his poetry is the live history of the nation. Layeq had hoped for a social intention, a public policy, a protective movement, and a joint ideal in his youth. In his poetry, he attempted to invite others to this intention and policy. The poet has not only practically remained a pioneering constructor of a strong faction in his social life but also he has intended to make it, to contribute to it, loved it, and devoted his youth and sweet moments of his life. As the poet in *Yaduna and Darmanduna*, p. 22 says:

Can't release from my mouth a spiritless song
It's shame for cup bearer carrying wineless mug
I was waiting for a light in this darkness
Now comrades will see a mad naughtiness

Dr. Akram Usman asserts that I don't exactly know to what extent Layeq supported the poor by all means and grants belief and hope of success over cruelty and right over wrong to the oppressed people in this hard situation. Besides, he was refined, purified, a pure human and honest, and free of any corruption in his daily life. Infinite praise to be devoted to Layeq – this poet is certainly matured (Bahand, 2005) as Prof. Khaliq Rashid also writes that Layeq narrates to a society where more than one cultural units are residing. His speech in the poems like Salang, Chungar, Badakhshan and others forms his comprehensiveness and it evident that Layeq talks to many social elements (Rashid, 2015). Shinwari (2014) writes that it is hard to say which the first poems in Pashto social realism are but we can undoubtedly say that the proud of the emergence and development of social realism in Pashto poetry is attached to the name of Sulaiman Layeq. We can observe the first complete examples of social realism in *Chunghar* which is published in 1962 and *Yaduna Aw Darmanduna* [The Harvests and Memories]. The poetry of Layeq, like other realist poets of this recent time, is a mirror or reflection where not only his feelings, sufferings, defeats and successes, sorrows and joys, and psychological peculiarities are depicted but also sorrows and joys, beauties and spoils of his time and society are also sparkled (Bahand, 2005). As the poet himself in 'The Songs of Chunghar' says: I that grief's of my life have made me screamed// I that failures; misfortunates have made me disturbed// I that my wishes have been fried me and tortured// I that each cruel has beaten me as an underprivileged (p. 45). Similarly, Layeq is the depicter of people, homeland, nature, and languages. From the beginning of his poetic songs, he has been strong, attempted, intended, and wished to awaken his sleepy homeland, unaware and orphaned human in its world through his colorful shouts and songs in colorful images (Bahand, 2005) as the poet says in 'Chunghar' p. 12:

O' that I wasn't escorted by a destroyed caravan
Or this earth was altered, or there was other eon
This tribe won't awake unless I am its melody,
Until Layeq's heart sings as guitar thoroughly

3.2. Layeq as a Socialist Realist

Hafizullah Emadi says that the modernist pioneering scholars of literature are many but among them Taraki, Kashki, Shpoon, ..., and Sulaiman Layeq have really contributed to an innovation in critical realism which was a simple, easy and good method for the development of Pashto literature (Emadi, 2010). Layeq provides a good example of the evolution of

the roaring waves of progressive world poetry which praises democracy, social progress, humanism and the glowing life of the toiling masses. He marched in the vanguard of Afghan Socialism. His works initially won government literary awards, but as he moved toward scientific socialism, featuring revolutionary reforms for laborers and peasants, his works appeared less and less palatable to the arbiters of literary respectability (Dupree, 1992) as it can be seen in a poem 'Revolution': 'Emerging a revolution, but wasn't ours; // It was in favor of others and by others; // If they be the real country children; // They shouldn't have to be exiled or beaten.

Waheedullah Musleh under the title of Layeq and his related socialist poetry writes that the great Afghan poets and novelists of socialist phase include Wasif Bakhrati, Baraq Shafiyee, Sulaiman Layeq, Noor Mohammad Taraki, Ghulam Dastagir Panjshiri, and others (Musleh, 2020).

As it can be observed in Layeq's 'Kigdai' in the following lines: [O' Chunghar! A giant black stony mountain// I assumed you become my dude n' awaken// You will be a beating rock for the oppressors// You will be provisions of heart of hard labors (p. 50).

Musleh (2020) also writes that Layeq's poetry and literary texts are made based on fight, collision, breaking, destroying, burning, revolution, sword, movement, roaring, rebelling, strikes of hammer, blood, weapon, flood, ambush, and other firing words are used in his poetry as Dr. Akram Usman in this regard confirms that Layeq gradually eliminated 'Romantic boredom' in his poetry and started writing in a completely new atmosphere. He praises those helpless and voiceless people who worked in factories, workshops, and agrarian fields without any hope and considers current relationships as eternal (Bahand, 2005). It can be evident in 'Yaduna Aw Darmanduna' in the lines below: 'Lonely and dark nights and scary enemy; // Helplessness and the teasing journey. Who'd say that this blue sky will turn red? Let it descend the raindrops of blood' (p. 53).

Layeq also played a leading role as a government leader and socialist activist. As "political luminaries," "revolutionary literati," and "poetic activists," Taraki and Layeq represent the writers in the 1953–78 period who co-opted literature for the interests of ideology and state (Dupree, 1985) similarly, Sulaiman Layeq is not only a highly esteemed Afghan poet but also a controversial politician who is one of the last surviving founding members of the leftist People's Democratic Party of Afghanistan (PDPA) that changed the Afghanistan's history in 1978. He believed that "socialism is the world's future, but not the socialism we have seen" (AAN Obituary: PDPA leader and poet Sulaiman Layeq (1930-2020), 2020) and he wrote the lyrics besides his essays and other forms of poetry for the national anthem of Afghanistan as in these lines: "Our revolutionary homeland// Is now in the hands of the workers.// The inheritance of lions// Now belongs to the peasants.// The age of tyranny has passed,// The turn of the laborers has come.

Abdul Bari Jahani who praised the class analysis of Sulaiman Layeq in the section of Laday puts that he not read selected 'landy' of Layeq which are about the labor class troubled by the oppressing and exploiting or bourgeoisie class but Layeq has used the landay for other specific aspects of the lives and desires of exploited peasants (Jahani, 2017). However, in the Awareness Phase of Pashto literature as Roohi (2011) says that the spirit of revolution and rebelling was fortified and in spite of critical realism, social realism was also developed. And, 'Da Chunghar Taranay' [The Songs of Chunghar Mountains] of Layeq are the preliminary murmurings of revolutionary poetry (Saydee, 2022) where Mahmood Nazari also puts that Layeq's poems are very good objections but told in secretly and metaphorically. Often times at the end of the poem, he with great anger abruptly jumps to humor. He in his poetry did not praise anyone (Nazari, 2020).

Assadullah Ghazanfer (2015) writes that Noor Mohammad Taraki in 1978/02/14 commented on a book of Layeq 'Yaduna Aw Darmanduna' as below: "My friend Layeq is a strong and modern poet of our country. Some of his poems are struggling the benefits of Labor or Middle classes and these poems portray the welfares of them (Ghazanfer, 2015) he further puts that after the second half of 20th century, the influence of Marxism in Pashto literature was paramount where the 'Yaduna Aw Darmanduna' of Layeq would also be not in this shape and it is not fully under the shadow of Marxism. Perhaps the meaning of Taraki would be that all Layeq's poetry is not based on Marxism but only 'Yaduna Aw Darmanduna' (Ghazanfer, 2015) as Layeq writes in this anthology in the lines below: O' My friends in the dark nights of tempest, // Hey! Directing the waves in the night. // What are these waves? Morrow's alteration!? // What is this storm? It is for people and nation...' (p. 212).

4. Methodology

This research study is based on the secondary data collected from various sources and e-sources. In order to reflect the title, both theoretical framework, concentrating on two theories such as social realism and socialist realism, and conceptual

framework, an Afghan national and revolutionary poet and writer, Sulaiman Layeq, are described by referring to many authentic data. This study was completed after translating some very relevant and crucial issues into English by the researcher without which this study would be incomplete. The collected data was analyzed thematically and based on its content.

5. Results

Sulaiman Layeq in his 90 year life had written various artistic, philosophical, political, cultural, and religious works among which there are some very important artist works that portray the realistic pictures of the Afghan society. He had published more than twenty books starting from 'The Songs of Chunghar' and the last work 'Da Folklore Shahey' [The Beloved of Folklore] which was posthumously published in 2023. Layeq both Pashto and Dari had created extraordinary modern poetry and prose for which he won some national and international awards. Considering the literary theories, Layeq was the one who produced in almost all prevalent artistic or literary theories of the time i.e. Romanticism, Naturalism, Modernism, and Realism in general and social realism and socialist realism in particular. As realism is a movement against Romanticism where both artistic movements tended to use the observed world as their subject and both favor rural rather than urban scenes. Social realism which is concerned with dynamic interpretations of life with the purpose of changing the existing reality with its emphasis on the realistic depiction of such social problems as hunger and poverty, social backwardness, and political subjugation. It is a fashion of art, fiction, movies and plays which shows people who are elderly, sick, sad, and insane or have a disability. The key to social realism lies in a conception of the relationship of the individual to society in which neither is the individual seen as a unit nor the society as an aggregate but both are seen as belonging to a continuous and in real terms inseparable process. On the other hand, Socialist realism which inspired by the Russian revolution, Soviet communism, and international Marxism is a political discourse charged with the mission of ideological transformation and education of workers that was the dominant aesthetic currents in the 1930s and it is borrowed from the October Revolution. This combination derives from Russian-inspired beliefs in a revolutionary socialist society. The primary theme of Socialist Realism was the building of socialism and a classless society that was anti-imperialism and anti-feudalism. It demanded a profound and true perception of reality and reflection of its chief and most progressive tendencies whereas Social realism aimed to portray the struggle of suppressed, downtrodden. Socialist realism was to assist the people and the Communist Party in order to create a new society, a better man and a more perfect world but about Social Realism is an art boldly and revolting voices of all the oppressed sections of the society, emphasizing the social aspect of reality. Socialist realism was based on the principles of true reflection of reality and ideological education of the masses and the art must reflect and comment on the burning issues of the day. It defends and expresses the ideas of communism and criticizes those forces that the process of socialists construction and interfere with the strengthening and improvement of the socialist system whereas for social realism, society is not a mere background, rather, it is a source of raw material. Its writer selects events from ordinary life and with ease represents it in the context of social change and it portrays the influence of it on day to day individual and social life. It is an inseparable part of society, the writer highlights social reality. Mainly. We can say that 'is' is used for social realism and 'should be' is used for socialist realism.

Afghanistan could be a feudal society The People's Democratic Party of Afghanistan (PDPA) which was founded on January 1, 1965 advocated an evolutionary and peaceful transition to socialism in order to contribute to the defeat of feudalism and imperialism. Scientific socialism made rapid progress in Afghanistan through PDPA. It supported class struggle and built a new society based on the Soviet model of socialism that banned independent political and civic organizations. Its slogan was to reflect the manifestation of revolutionary life and aspirations of the Great Saur (April) Revolution and were required to support Nour Mohammad Taraki as an example and follow his lead in the literary and creative works. Not only Taraki but Hafizullah Amin (Oct. 1979-Dec. 1979) and then Babrak Karmal (Dec. 1979- May. 1986). The PDPA split into two factions in 1967: 1) Khalq (Masses) and 2) Parcham (Banner). The Khalqis were under the leadership of Taraki and the Parchamis were under Karmal. The former recruited Pashtuns in the Soviet-trained military, while the later Persian-speaking. The Soviets had referred to Afghanistan as a member of the socialist community in mid-1979 but since then had avoided the claim. Najibullah (1986-1992) reorganized the PDPA and renamed it the Hizb-i-watan (Homeland Party), abandoning socialism for nationalism.

The PDPA has published dozens of articles both in the Pashto and Dari languages; The Life of Lenin, Qalincheh and almost 33 books, treatises, and newspapers among which the books or short stories Khasreh", De Kagari Tebqi Kunad",

Shavpurai Inqilab (Call of the Revolution) similar in tone to Layeq's poem (on the same occasion) and some others by Taraki include 'Da Bang Musafar' (The Journey of Bang), 'Spian' (The White), 'Tsela', 'Da Bazgar Lur' (The Peasants Daughter), and 'Zendegi Navin' (The New Life).

Ajmal Khatak wrote that Layeq's book *The Dawn over Abasin* depicts social repressions, class struggles and social injustices that disturbed the poet's mind in almost thirty five short stories. Ghazanfer said that the poetry of Layeq are mostly related to society and ideology. Manohar Singh Batra said that Layeq's commitment to the poor, indigent and exploited population of his country. His writings in prose and poetry reflected a deep sense of pain for the masses groaning under the yoke of a feudal system. He used to raise his voice against suppression and exploitation and vast disparities between the strikingly rich and the abjectly poor. Dr. Abdul Latif Bahand wrote that Layeq has artistically portrayed social hatred and disgust and had hoped for a social intention, a public policy, a protective movement, and a joint ideal in his youth. The poet has not only practically remained a pioneering constructor of a strong faction in his social life but also he has intended to make it, to contribute to it, loved it, and devoted his youth and sweet moments of his life. Dr. Akram Usman asserted that Layeq supported the poor by all means and hoped success over cruelty and right over wrong to the oppressed people in this hard situation. Prof. Khaliq Rashid wrote that Layeq talked to many social elements. Shinwari wrote that it is hard to say which the first poems in Pashto social realism are but we can undoubtedly say that the proud of the emergence and development of social realism in Pashto poetry is attached to the name of Sulaiman Layeq. We can observe the first complete examples of social realism in *Chunghar* which is published in 1962 and *Yaduna Aw Darmanduna* [The Harvests and Memories]. The poetry of Layeq, like other realist poets of this recent time, is a mirror or reflection where not only his feelings, sufferings, defeats and successes, sorrows and joys, and psychological peculiarities are depicted but also sorrows and joys, beauties and spoils of his time and society are also sparkled. Layeq is the depicter of people, homeland, nature, and languages. From the beginning of his poetic songs, he has been strong, attempted, intended, and wished to awaken his sleepy homeland, unaware and orphaned human in its world through his colorful shouts and songs in colorful.

Emadi said that among the modernist pioneering scholars is Sulaiman Layeq who really contributed to an innovation in critical realism Layeq marched in the vanguard of Afghan Socialism. His works initially won government literary awards, but as he moved toward scientific socialism, featuring revolutionary reforms for laborers and peasants, his works appeared less and less palatable to the arbiters of literary respectability. Waheedullah Musleh wrote that among the great Afghan poets and novelists of socialist phase include Sulaiman Layeq whose poetry and literary texts are made based on fight, collision, breaking, destroying, burning, revolution, sword, movement, roaring, rebelling, strikes of hammer, blood, weapon, flood, ambush, and other firing words are used in his poetry. Nancy Hatch Dupree wrote that Layeq played a leading role as a government leader and socialist activist. Abdul Bari Jahani praised the class analysis of Sulaiman who used the landay for other specific aspects of the lives and desires of exploited peasants. Mohammad Siddiq Roohi said that the spirit of revolution and rebelling was fortified and in spite of critical realism, social realism was also developed. Mahmood Nazari put that Layeq's poems are very good objections but told in secretly and metaphorically. He in his poetry did not praise anyone. Assadullah Ghazanfer with reference to Taraki's comment on 'Yaduna Aw Darmanduna' book of Layeq said that he is a strong and modern poet of the country. Some of his poems are struggling the benefits of Labor or Middle classes but he further put that after the second half of 20th century, the influence of Marxism in Pashto literature was paramount where the 'Yaduna Aw Darmanduna' would be not in this shape.

6. Conclusion

This study can conclude that Sulaiman Layeq was a poet of great prominence in Pashto which is his native language and in Dari which is similar to Persian of Iran. Most of his life is spent in the world of literature by reading, writing, and publishing valuable poetry, essays, short stories and others. He was the one who wrote a bigger number of salurizey or quatrains after Khushal Khan Kattan in Pashto literature. He with his unique literary style was also famed for his free and blank verses. He was not only famed in writing revolutionary poetry but also for his short stories and romance. The most liked and well know collection of poetry is 'The Songs of Chunghar' where plenty of themes portray social realism. Also, one of his best proses in terms of short stories is 'Da Abasin Spede' (The Dawn over Abasin) which is translated from Pashto into English by an Indian entitled 'The Dawn over Abasin' where probably thirty-five short stories directly deal with social realism. Besides his works in other literary trends and movement in modern Pashto and Dari literatures, he

wrote both for social realism and socialist realism. One of his poetic collections 'The Songs of Chunghar' could best represent social realism and amidst his prose works, 'The Dawn over Abasin' reflects both social and socialist realism. There are of course some more examples of socialist realism in other literary pieces for example 'Kigdai' [The Tent] and 'Yaduna Aw Darmanduna' [The Memories and Harvests].

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