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**Iranian epos and kazak literature**

Works of the great Orient classics have significantly influenced on kazakh folklore and written literature. Many kazakh magic fairy tales are based on the plot and motif of persian-tajik classical literary works, in particular, on the motif of «Shah-narme» by Fyrdousi, «Rustem batir», «Zhusip and Zlikha», «Bahram Gour». They are also «Atumtai», «Nasharvan» and five wonderful collection of works by Navoi. Kazakh tales about Iskander exist in several variants. Chapters from «Shah-narme» in which are told about heroic deeds of Rustem enjoyed special popularity with kazakhs. They inspired batirs from the kazakh epic legends. Ideas about struggle for freedom, justice, human dignity were always close to the kazakh people.

**Key words:** iranian epos, razakh folklore, «Shah-narme», Fyrdousi, «Leila and Majnun», razakh literature, orient languages and literature.

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**Ирандық эпос және қазақ әдебиеті**

Ұлы шығыс классиктерінің еңбектері қазақ фольклоры мен жазба әдебиетіне едәуір әсерін тигізді. Көптеген қазақ ертегілері негізін парсы-тәжік әдебиетінің классикалық сарынынан, әсіресе «Шахнама», Фирдауси, «Рүстем батыр», «Жүсіп-Зылиқа», «Бахрам Гур» желісінен алады.

**Түйін сөздер:** «Шахнаме», Фирдоуси, «Ләйлі және Мәжнүн», ирандық эпос, қазақ фольклоры, қазақ әдебиеті, шығыс тілдері мен әдебиеті.

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**Иранский эпос и казахская литература**

Работы великих восточных классиков оказали значительное влияние на казахский фольклор и письменную литературу. Многие казахские сказки основаны на сюжетах и мотивах классических произведений персидско-таджикской литературы, в частности, на мотивах «Шах-наме» Фирдоуси, «Рустем Батыр», «Джусип и Злиха», «Бахрам Гур».

**Ключевые слова:** иранский эпос, казахский фольклор, «Шахнаме», Фирдоуси, «Лейла и Маджнун», казахская литература, восточные языки и литература.

Fyrdousi's «Shah-narme» is common literary legacy for turc-speaking culture of Middle Asia and Kazakstan. As one of the popular works of the world literature, «Shah-narme» hasn't lost its great meaning even today. Profound life-asserting force inherent in «Shah-narme», its human conception about struggle for good against evil, humane character of its heroes used to attract attention of the poets, writers of different nationalities, who lived in various centuries from the earliest times. One can meet poetic and prosaic paraphrasing of «Shah-narme» in oral and written literature of Middle Asia.

Plots and motives from «Shah-narme» were popular with tajiks, Uzbeks, karakalpaks, turkmens, uygurs, kazaks, due to this fact, they were widely spread on folklore and written literature of these nations. Ideological-artistic conception belonging to the great Fyrdousi has been developing originally in kazak literature. Kazak literature and folklore were always impressed by his human conception, by patriotic feelings of his epic heroes. Main motives, plot lines of the kazak bogatir eposes (mostly) remind the chapters from «Shah-narme» about Rustem. It is interesting to note, that «Shah-narme»

copies were considered to be of great value among kazaks. As a rule, they were given as a dowry to the girls under marriage.

In kazak heroic epos named «Alpamis» there is such an episode: Alpamis faces hundred thousand army of enemies alone. Batir has got supernatural power and he manages to win them in an unequal battle. Story-teller folk compares brave Alpamis with Rustem-dastan.

Blood after battle poured out like water there were no battles, before like this Only Rustem dastan could fight so, in his time Characters of the other batirs in kazak epic works as «Alpamis», «Khoblandi», «Er- Targyn» bear the influence of the iranian warriors from «Shah-narme». Orient themes penetrated into kazak oral and written literature mainly through the works of the kazak poets beginning from the great Abai Kunanbaev. He wrote his verses imitating orient classics, and later he created his own ones based on themes and plots of persian-tajik writers. Abai's tradition was continued by the kazak poets, living at the end of the 19-th, beginning of the 20-th centuries: They were: Oraz Molla, Mailikhozha, Madelikhozha, Shaditore Dzhakhangirov, Zhusipbek Shaikhulislamov, Arip Tanirbergenov, Aset Naimanbaev, Mukhamedzhan Seralin and others.

Abai's contemporary, Shakarim Kudaiberdiev knew Orient literature and folklore very well, and also Russian classical literature. Some of his works were published in Kazan and in other towns long before the revolution. At the manuscript department of the Central scientific library in Almaty are kept some of his manuscript creations.

Fyrdousi, Navoi and Abai greatly influenced upon creative works of Sh.Kudaiberdiev, say, collection of verses (manuscript No 1623, mn,24), historical poem «Punishment without fault, or one story» (Kazan, 1912), the poem «Kalkaman-Mamir» (Kazan, 1912) and others. The dastan, based on the theme of «Leila and Majnun» is well known to modern kazak readers and listeners. It is interesting colourful and originally built. Upon preserving its main storyline, the author created unique kazak variant of the legend, carrying the rites and the custom from the kazak everyday life (mode of life) of the 19-th century over it. In his introduction to the dastan, the author wrote:

Navoi, Saadi, Shamshi, Fizuli, Saikali, Khodja-Khafiz, Fyrdousi,

Were true poets,

The whole world knows the brilliance of their words.

Mejnun and Leila knew only each other, They are real lovers, their feelings are eternal,

Fizuli from Bagdad was the person, who wrote the legend about them.

Till present it is not known exactly, what source was used by the poet when he created the kazak poem about «Leile and Mejnun», but the last two lines enable us to suppose, that not only the legend by Fizuli from Bagdad, but also «Leili and Mejnun» by Navoi were put in it's foundation.

Shakarim Kudaiberdiev knew Arab, persian and old uzbek languages. There are even his verses, which are preserved in these languages. He was the first translator of Hafiz's gazels from persian into kazak. The poet was fond of this greatest lyric. Soultanmahmoud Toraigyrov (1893-1920), kazak poet-democrat, who lived at the beginning of the 20th century highly appreciated and studied the heritage of the eastern classics too.

In his verse «The pupil's thoughts», the poet, dreaming of enlightenment, about future life of the kazak people, wrote:

Life, destiny-all these things won't drive my attention from my away,

Kaharman, Rustem and even Ali won't turn me off my road.

Another Abai's contemporary, the poet of Abai's school, Aset Naimanbaev wrote:

I begin the story with the name of God, listen to me, my people

the verses will dispel the clouds of grief,

If to compose them out of good words to understand their deep meaning There were composed many legends about Suleiman, Zulkamain, before us

When you close your eyes forever Everything, except them, will be like a dream.

Together with the Orient theme into the kazak folklore and literature came also literary forms of the Orient poetry-Rubai, gazels, masnavi, muhammas and others. Rich poetic arsenal of the Orient classical literature is used in poetic song creative works of the kazaks. One of the prominent poet-song-writers Akan Sere (1843-1913) often wrote his lyrical songs in the form of gazels. Many verses written by the kazak democrat-enlightener Ibrai Altinsarin also testify to the fact, that he knew «Shah- narme» characters by Fyrdousi and other specimen of the Orient literature. Here are his verses:

Iskander was the tsar, who conquered the world,  
One dream in this transitory world doesn't come true

The tsar sought for the spring, in order to live forever.

Lively water was his goal What ever the tsar had done, all the same his life came to an end Nasheruan, though was his kafir, he was just,

And that's why he didn't bum in the fire. If you are rich, don't forget about the God.

Miser Karinbai was swallowed by the earth.

Nobody knows where he is burned Generous Atumtai remained for good Conclusion

Don't offend anybody, if you are a human being

What will happen to that, whom you hurt? The last lines of this verse by I Altinsarin reminds of Iredji's words from «Shah- narme», addressed to the brothers- murderers:

Don't be like the murderer Otherwise, you won't be able to find even my traces

Don't hurt even an ant'he is carrying the grain, isn't he?

And he possesses life, and the life is precious.

Mailikozha, the kazak poet, one of the great Zhambul's teachers, was the well- known connoisseur of the Orient classical literature, to him belong short dastans based on «Tuti-narme» plots. Some of them were included into famous collection by Lutsha., «Kyrgyz reader» (1888) Mailikozha's verses differ with brevity, rich in aphorism and deep thoughts.

The poet exposed the bais of the steppe and feudals with satire. Mailikozha admired characters of iranian epos, his poetry witness:

There lived the poets and the trumpeters (trubadurs)

There were warriors, bogatirs, whose power can't be measured The people praise Rustem dastan, the fighter very much who fought against marvel and peri is well known among our people With the name of the people's poet Oraz Molla is connected the first attempt to translate Fyrdousi's epic «Shah-narme» into kazak language. Oraz Molla translated the works by Fyrdousi, Nizami, Navoi and Fizuli. He made three translations of «Shah-narme» to the order of the noble people in different time during 1856-1870. One of the manuscripts of this translator is kept at the manuscript fund of the Central scientific library under the Academy of sciences of the Kazak SSR. Mukhtar Auezon, defining the role of poets in

genre and thematic enriching of the kazak literature, wrote: There are poets-lovers, who are connected with the Orient classical literature and who wrote almost exclusively relying on ancient bookish stories, as Oraz Molla, Musa Molla, Maili Kozha, Madeli, Shaditore, Zhusupbek Kozha, Makish Kaltaev, Kashafiddin, Arip and others. Their legacy in 20-th century makes up 120 poems as a whole. Many kazak literary scholars consider, that the written literature begins from Abai. This kind of point of view took root in kazak literary criticism. However, Oraz Molla was the greatest figure in kazak literature before Abai. When Abai was only three, Oraz Molla had already translated «Shah-narme» into kazak, wrote verses on philosophic themes, which are popular with kazaks till today.

M. Seralin, T. Zhurgenov, S. Mukanov, A. Konratbaev, A. Satibaldiev, M. Raidildaev and others wrote about Oraz Molla's translations-paraphrasings.

Oraz Molla begins his translation from Kauymars and breaks up by the end of Keikisirau (Keihosrova)'s reigning. Rustem's character personifying courage, kindness, humanity is a central figure of the kazak «Shah-narme». Apparently, the translation is made from the illustrated persian original of «Shah-narme». But the author doesn't quote this source.

In one of his articles T.Zhurgenov wrote: «Unlike azerbaijan and chagatai translations, Oraz originally interpretes some events from «Shah-narme». So, for example, the murder of Iredji by his brothers is stated in connection with many attendant circumstances, redoubling tragism of the event. And in the mentioned translations this event is described shortly and the murder details are interpreted differently. Exactly like this, more substantially and thoroughly, with corresponding dramatical flavour is described the murder committed by Rustem, who kills his son Suhrab. The dialogue between Suhrab, dying in father's embrace and Hercules Rustem, moaning in deep grief, especially differes from other translations favourably. Kazak poet Serdali addresses to the themes of «Shah-narme» after Oraz Molla. There is some fact, that his «Kissa- i-Rustem» was published in Kazan in 1888. Unfortunately, we failed to discover this rarest publication. According to some datas, needing greater accuracy, Serdalu is the author of the religious kissa «Salsal» and «Zarkum».

During 1914-1915 on the pages of the kazak journal «Aikap» there was published the translation-paraphrasing of the excerpt from «Shah-narme» about Rustem and Suhrab. Famous kazak journalist and poet M.Seralin was the author of that translation. He made use of V.A.Zhukovsky's translation, in its turn made from German translation by Fr.Rukkert. As the other poets, Seralin made Rustem the central character of his work. The poet managed to convey main ideological-artistic conception and humane idea of «Shah-narme».

Kazak writers continued developing the themes and plots around «Shah-narme» after the October revolution too.

In 1934 the kazak writer Mazhit Dauletbaev published his hundred lined verse named «Shah-narme», in which it is told about the duel between RUSTEM and Suhrab, this work appeared in the journal «Adebiet maidani» (No 10). The verse is written in the form of masnavi-pairly rhymed poetry. The author preserved the form and the dimension of the original «Shah-narme».

In 1934 the public society marked 1000-anniversary jubilee of the great persian-tajik poet Fyrdousi. In kazak periodical literature were published the articles about the life and creative works of the author, who wrote «Shah-narme».

Great connoisseur of Orient languages and literature, the writer Kalkaman Abdikadirov (the first translator of «1000 and 1 night» into kazak, published in 1936 in the journal «Adebiet maidani» his translations from «Shah-narme» under general name «Kashtasip shah story» (The story about the shah Kashtasip). The translation is provided by the short introduction, in which the author states the history about how Fyrdousi's epical works were created. Aimankul Tazhibaeva-the mother of the present famous kazak poet Abdilda Tazhibaev, also addressed to «Shah-narme». To the point's of view of the literary scholars as Mardan Raidildaev, Aimankul Tazhibaeva performed the translation of «Shah-narme's chagatai variant, published in Tashkent in 1908. As it was earlier mentioned, the same year in Tashkent was published the prosaic translation-rendering of «Shah-narme» by uzbek writer Khamushi, who used lithographic method. Apparently, Aimankul relied namely on this

translation when she paraphrased this work.

Kazak poet Turmaganbet Iztleuov, created highly artistic work on this theme at the beginning of the 20-th century. He succeeded to reveal Rustem's deeds when creating his poem about him based on «Shah-narme» by Fyrdousi. «Shah-narme» by Fyrdousi attracted attention of the great kazak poet (akyn) Jambul. He created his version of the poem about Rustem-bogatyr, in conformity with the traditions of the kazak folklore. Unfortunately, this version was not kept when the akyn was alive.

«Indeed, popularity of this «Eliad of the Orient» is surprising, sonorous lines of one of the first poetic translations of «Shah-narme», with which I succeeded to get acquainted from the mouth of the kazak akyn Jambul, writes the famous translator of «Shah-narme», Ts.B.Banu As it was mentioned before, the chapters, relating to heroic deeds of Rustem, from the plots of «Shah-narme», enjoyed great popularity among kazaks.

Possibly, it is not by chance, that the kazak versions in the epic rallied mainly around Rustem. Patriotism, humanism, life-asserting force of kazak «Shah-narme» version (call over with) (have common with) kazak folklore and written literature. In some kazak tales Rustem is portrayed as a kazak batir. Characters of Zhamshid, Anushirvan, Bahram Gour and Gurdiforid were perceived (accepted) in kazak environment (literature) as symbols of courage, faithfulness, generosity and kindness. That's why names of iranian heroes were used in monuments of kazak culture in the capacity of comparison.

Avoiding details from «Shah-narme» by Fyrdousi, kazak authors remained faithful to the spirit of the iranian epos till the end, to its democratic principles. In kazak poems about Rustem good beginning always wins, and is preserved active nature of the characters. Kazak poets introduce new episodes, create new conflicts, deepening the nature of Rustem and other bogatirs, subordinating the material to its aesthetic and ideological tasks. Kazak «Rustemiana» represents by itself splendid monument of kazak culture and to certain extent affirms multi century, historical interconnection and mutual influence of kazaks artistic literature and persian-tajik classical literature.

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