

RUSSIAN-KAZAKH LITERARY RELATIONS: THE INFLUENCE OF RUSSIAN REALISM ON THE DEVELOPMENT OF A. NURPEISOV'S WRITING

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Abstract: The research topicality is conditioned by the fact that more than two and a half centuries ago, bases of Russian-Kazakh literary relations were established, and this phenomenon requires very detailed historical and literary examination.

The purpose of this article is to define literary relations between two nations – Kazakh and Russian. The study of the history of the Russian and Kazakh literary relationships allows us to understand the general laws of this process, to realize a new value of the experience of the great Russian realist literature in general, and the role of many prominent figures in the formation and development of Kazakh national literature. The development of any national literature is impossible without interaction with other literatures.

The reader will recognize Kazakh themes and motifs in the works of well-known prominent Russian writers of the XIX century, and the influence of Russian realism on Kazakh literature, specifically on the Kazakh well-known writer Abdizhamil Karimovich Nurpeisov.

Theoretical and practical significance of the work lies in the fact that its main results and conclusions provide a new way to consider the originality and stages of development of the “dialogue” of literature in Russia and Kazakhstan; opens perspectives for further research of historical and literary process in Kazakhstan. The report contains provisions that can be applied effectively when educating students on the history of Kazakh literature of XIX-XX centuries and Comparative Literature.

Keywords: Historical evolution, devastating invasions, accession, penetration of culture, oral poetry, folklore, written literature, political exiles, national identity, efficient interaction, literary critics.

INTRODUCTION

Kazakh philological science has produced much research in the area of literary interactions. The role of writers of different nations in the development of world literature has been studied in many works. This problem has been raised in the books of Sh. K. Satpaeva, K. Kireea-Kanafieva, M. I. Fetisov, V. I. Kuleshov and others. Studying connections of Kazakh literature with the culture of other nations continues today. Of particular relevance we can highlight the traditional ties of Kazakh and Russian classical literature (Fetisov, 1956).

In fact, the beginning of Russian-Kazakh relations dates back to the XVIII century. A comprehensive understanding of them requires grasping correctly the overall picture of the formation and development of Kazakh written literature and

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its enriching by literary experience of progressive Russian literature. Its impact on the Kazakh literature was intense, long-lasting, and effective. The initial but very important form of literary relations of Russia and Kazakh people were studying and the use of Kazakh folklore by Russian writers. Songs, stories, legends, and proverbs served as the basis for the creation of a number of original works. It is very important to note that Russian writers made extensive use of artistic and expressive means of oral poetry of Kazakhs. Various aspects of their lives led to the enrichment of new colors of traditional genres of Russian literature and to the expansion of its ideological, artistic, and creative range.

Russian language and literature played a significant role in the life of the greatest Kazakh writer Abdizhamil Nurpeisov. He is the People's writer of Kazakhstan, one of the word-painters who have made great contributions to the contemporary Kazakh literature. Nurpeisov is a very descriptive writer. He is also known as a translator.

From 1958 to 1970, already a mature writer, he worked on a trilogy "Blood and Sweat" which was awarded by the State Prize of USSR in 1974. The historical-revolutionary work covers the events that took place in Kazakhstan during World War I and the Civil War of 1918-1920. Reading his trilogy "Blood and Sweat" you can feel yourself at the cold fishing village and the sense of despair of the fishermen and their families. "Blood and Sweat" tells about the birth of the nation of Kazakhstan. It tells about the nomadic and non-nomadic life of the country. The author tries to understand the relationship Kazakhstan has had with Russia over the years. It is an epic story like Tolstoy's "War and Peace." The trilogy is translated into Russian by the prominent writer Y. Kazakov. Literary critics also compare this work with the novel of Mikhail Sholokhov "And Quiet flows the Don".

MATERIALS AND METHODS

In the article the methodological base of the research was a complex structural-semiotic approach, including typological, historical-literary, systematic, comparative and cultural analyzes. The works of Russian and Kazakh writers were analyzed in historical literary, motivic, structural and semantic perspectives.

The theoretical bases of the research were the works of K. Sh. Kireeva-Kanafieva, M. Fetisov, N. Anastasyev. The object of the study were the novels and short stories of F. Dostoevsky, L. Tolstoy, D. Mamin-Sibiriyak, A. Nurpeisov. The methodological basis of the research were scientific methods of theoretical research (analysis, comparison, interpretation, observation).

RESULTS AND DISCUSSION

Russian language and literature played an important role in the development of Abdizhamil Nurpeisov's career as a writer. But before proceeding to the analysis

of this influence, it is necessary to examine the historical evolution of the relations between the Russian and Kazakh nations. In fact the origins of Russian-Kazakh relations go back centuries. However, the beginning of the systematic study of the Kazakh people's life and the first publications on their oral poetry in Russian literature belongs to the first half of the XVIII century. In the twenties of the XVIII century Kazakh people experienced a particularly difficult period in history. Endless wars with the neighboring nations, especially large devastating invasion of Jungars from the east, were a heavy blow to the socio-economic life of the Kazakhs. The complexity of the situation encouraged Kazakhs to search for solutions to the problems. The Kazakhs were divided into three zhuzes (hordes): older, middle and younger. Zhuz represented the main tribal division within the ethnic group of the Kazakhs. In 1731 Khan of the Younger Zhuz Abulhair sent his ambassador to the Russian Empress Anna Ivanovna with a letter of request for patronage. Negotiations were conducted in the Russian language with the help of interpreters. Khan Abulmambet (Middle zhuz) and Sultan Abylai, taking into consideration the situation, supported, and called for joining Russia in order to secure Kazakhstan from possible intrusions of Jungars. Before joining Russia the Kazakh Khanate occupied the territory in the north-east to the forest-steppe zones of Siberia, in the west to the Volga, and in the south the territory of Tashkent region. Also, the Kazakh Khanate occupied the entire territory of Jeti-su (modern Almaty region). The capital of the Kazakh Khanate was the city of Turkestan. Accession of Kazakh people, which began in the 30s of XVIII century, was completed only at the end of the middle of the XIX century. From this period real conditions for a wide penetration of more advanced Russian culture into the Kazakh steppe were created. After accession in 1867-68 Russia held the final reform in which the entire territory of Kazakhstan became a part of Russia. The Russian Empire divided and labelled the territory of the Kazakhs into three provinces: Turkestan general-governorship, Orenburg general-governorship, West-Siberian general-governorship. Provinces were governed by the Russian governor-generals. Kazakhstan finally lost its independence and became a part of the Russian Empire. Kazakhs and Russians had different levels of economic, social, and cultural development, moreover, they had different customs and traditions, practiced different religions, and spoke different languages. The differences of the Kazakhs and the Russians were especially realized after accession and determined the specifics of Russian-Kazakh literary relations.

Kazakh written literature in its modern form began to take shape only in the second half of XIX century under the influence of contacts and dialogues with Russian and Western cultures. At the root of this process were outstanding Kazakh educators such as Chokan Valikhanov, Ibray Altynsarin and Abay Kunanbayev. Generally speaking two periods should be highlighted in the history of the Kazakh-Russian literary relationship: 1730-1868 and 1869-1917. The peculiarity of the first is that in it, especially in the XVIII century, many Russian writers, travelers,

and scientists such as P.S. Pallas, G.F. Miller, N.P. Rychkov, V. Mogutov, F.S. Efremov, G.R. Derzhavin, and S. Bolshoy, all began to gather and record oral poetic creations of people in the Kazakh steppes. At the same time the first realistic works on Kazakh themes appeared.

One of the pioneers in the development of Russian-Kazakh literary relations was V.I. Dahl (1801-1972). In 1833 he was transferred to Orenburg as an officer on special assignments under the military governor V.A. Perovsky. He held this position for about eight years. In addition to Russian, Dahl knew at least 12 languages. He knew the Turkic languages, and collected Turkic manuscripts in Orenburg. Therefore he is considered one of the first Russian experts of Turkic studies. In his short novels titled "*Maina*" and "*Bikey and Maulana*" the protagonists are Kazakhs. The writer showed their hard life and introduced Russian readers to the custom of forced marriage which was widely practiced among the Kazakh people; these works thereby show his indignation at the practice and his sympathy for Kazakh women. Moreover, he brought into the text a lot of ethno-cultural words and expressions which were used by him in description of characters. Kazakh motifs are reflected in a number of other works by Dahl such as: "*Уральский казак*" "*Ural Cossack*", "*Полуношники*" "*Night owl*", "*Письма из похода в Хиву*" "*Letters from a walking tour to Khiva*". V.I. Dahl was deeply interested in many aspects of the Kazakh people's life and especially in its oral poetry. Excellent knowledge of the Kazakh language helped the writer to note the similarity of the spirit of the Kazakh fairy tales with the herculean epics of the Russian people. K. Sh. Kereeva-Kanafieva in her book "Russian-Kazakh literary relations" highlights that carefully collected folklore materials from Russian, Ukrainian, Bashkir and Kazakh, all invaluable assisted V.I. Dahl in compiling his famous "Explanatory Dictionary of the Living Great Russian Language" (Kireeva-Kanafieva, 1980).

The second period (1869-1917) was marked by the appearance of a significant number of works of various genres written by Russian authors on Kazakh topics. Kazakh themes and motifs are reflected in the works of such prominent writers as Leo Tolstoy, Fyodor Dostoevsky, S.T. Aksakov, N.S. Leskov, D.N. Mamin-Sibiryak, G.I. Uspensky and more. In one important instance, Dostoevsky at the end of his novel "*Crime and Punishment*" describes the bank of the Irtysh River. "С высокого берега открывалась широкая окрестность. С дальнего другого берега чуть слышно доносилась песня. Там, в облитой солнцем необозримой степи, чуть приметными точками чернелись кочевые юрты. Там была свобода, и жили другие люди, совсем не похожие на здешних. Там как бы само время остановилось, точно не прошли еще века Авраама и стад его" (F. Dostoevsky, 1886).

"From the high bank a wide view of the surrounding countryside opened out. A barely audible song came from the far bank opposite. There, on the boundless, sun-bathed steppe, nomadic yurts could be seen, like barely visible black specks.

There was freedom, there a different people lived, quite unlike those here, there time itself seemed to stop, as if the centuries of Abraham and his flocks had not passed (Dostoevsky, 1992).

Dostoevsky described the bank of the Irtysh river. A small Kazakh village “Karzhas” with its yurts, inhabited by the poor could be seen there. It still exists today, only now it is called Kirov and it is one of the most advanced and wealthy collective farms of the Omsk region. And the people living there respectfully honor the memory of the great Russian writer whose attitude to Kazakh people was very friendly. In fact Kazakh motifs found specific reflection in a number of novels and stories of Dostoevsky, although the writer never wrote any work dedicated to the Kazakhs, or a character of which would be Kazakh. Before his exile, Dostoevsky had never lived in a provincial town. And, of course, “social life” of the provincial Mordasova in “Uncle’s Dream” largely reflects the picture of Semipalatinsk.

Tolstoy wrote about the Kazakh horse in his novel “*Resurrection*”: “Приведенный швейцаром гостиницы извозчик на сытой, крупной киргизке, запряженной в дребезжающую пролетку, подвез Нехлюдова” (Tolstoy, 1964). Apparently Tolstoy greatly appreciated horses of Kyrgyz-kaysak people. (Kazakhs were called Kyrgyz-kaysak in his time).

D.N. Mamin-Sibiryak wrote several works about the Kazakh people: “*Баймаган*” (*Baymagan*), “*На кумысе*” (*On the koumiss*), “*Исповедь*” (*Confession*), “*Ак-Бозат*” (*Ak-bozat*).

In his work “*Baymagan*” the main character, a poor shepherd, falls in love with Goldzeyn, the daughter of a rich man. This is the story of which the plot is drawn from the life of the Kazakh people. The poor shepherd marries the daughter of a poor shepherd, and rich Goldzeyn remains only in his dreams. In this work, Mamin-Sibiryak used many Kazakh names, words, and terms to which he gave detailed explanations. Thus, the word “Кош” the writer explained as follows: “Кош” – Kyrgyz round tent made of felt; “Курпе” – quilted blanket; “Батыр” – the herculean and others (Mamin-Sibiryak, 1981).

In the work “*On koumiss*” he draws a portrait of a Kazakh girl with great warmth: “У нее были большие темные глаза с писаной бровью. Матово-смуглое, с слегка выдающимися скулами лицо эффективно оттенялось смолью черных волос. Одетая она была в красное платье, поверх которого был накинута пестро-шелковый бешмет. Нашитые на одежде девушки серебряные монеты позванивали при ее движении. На обращение русских она “чуть-чуть улыбнулась” (Mamin-Sibiryak, 1978). (She had large dark eyes with beautiful eyebrows. Her tanned face with slightly prominent cheekbones was effectively shaded by the pitch of her black hair. She wore a red dress, over which was draped silk jerkin. The silver coins sewn on the girl’s clothes tinkled as she moved. When Russians spoke to her she gave a little smile).

As is known, Mamin-Sibiriyak created a pretty big collection of works dedicated to children. In *“On koumiss”* he wrote a small excerpt involving a Kazakh child: “Пока русские гости пили кумыс, спавший маленький степняк проснулся и с детским кокетством улыбался из-под своего курпе; переливавшая кумыс мать любовно поглядывала на будущего батыра и тоже улыбалась” (Mamin-Sibiriyak, 1978). (While the Russian guests were drinking “koumiss”, sleeping little steppe boy woke up and smiled with childlike playfulness out of his “Kurpie”; his mother pouring “koumiss” looked at the future “Batyr” lovingly and smiled too).

Political exiles in the Kazakh steppes, among whom there were outstanding writers: T.G. Shevchenko, F.M. Dostoevsky, A.N. Pleshcheev, S.F. Durov, D.L. Ivanov and others, had a beneficial effect on the development of Russian-Kazakh literary relations. Their educational activities contributed to the development of social thought and national identity of the Kazakh people. It was during this period when the great thinkers and educators such as Chokan Valikhanov, Abay Kunanbayev, and Ybyrai Altynsarin, all started their activity. A fruitful ideological and literary relationship of the first Kazakh educator, outstanding scientist, thinker, translator, critic, journalist, and writer, Chokan Chingizovich Valikhanov (1835-1865), with outstanding representatives of Russian literature and culture, marked the beginning of efficient interaction of Russian and Kazakh literature. Mainly his friendship with Dostoevsky contributed to the development of literary relations between Kazakhstan and Russia. Valikhanov was Tore-Genghisides, – a descendant of the great Genghis Khan and the great grandson of the famous Abylaikhan. Tore was considered to be noble blood within the Kazakh steppe, also referred to as “White bone”. In general, the appearance of this talented Kazakh scientist on the historical scene in the 50 – 60s of the XIX century was due to several factors. The Valikhanov family was devoted to the interest of Russia and many of its members, including the father Chengis had long been attached to Russian culture. Chokan’s study in the Omsk Cadet Corps, his close contact with the families of progressive-minded Russian officials, meeting with educated writers of this milieu, artists, travelers, and reading Russian literature, all had a significant influence on the formation of his personality. Chokan lived a short but bright life full of quests and creative enthusiasm. He made an enormous contribution to the development of national geography, ethnography, oriental studies, Turkic studies, history, and literary criticism. He was a truly gifted and great scholar. Russian Orientalists unanimously recognized in Chokan his phenomenal skills and expected from him great and important revelations about the fate of the Turkic people. As an officer of the Russian army, Valikhanov remained a loyal son of his native people believing that its fate was closely linked with Russia. He dreamed about the cultural unity of Kazakh and Russian so each could mutually reinforce the other. Literary activities of Valikhanov connected with a thorough examination of samples of works of oral folklore of Turkic people deserve special attention. In addition to the Kyrgyz epic

“Manas”, Chokan also makes notes of Kazakh poetic legends “Kozy-Korpesh and Bayan Sulu”, then epos of “Idige”, which was translated into Russian by him and published in 1904 under the editorship of N. Veselovsky, the latter spoke with admiration that Valikhanov perfectly mastered the Russian language and possessed the skill to translate the Kyrgyz language (Mazibava, 2016).

The particularly beneficial effect on Valikhanov was made by the brilliant writer F.M. Dostoevsky, whom he met in 1854 in Omsk. Dostoevsky served his Penal servitude in Omsk, and from 1854 to 1857 he served in a disciplinary battalion in Semipalatinsk. Dostoevsky’s life in Kazakhstan, five years of exile in Semipalatinsk, was very important in the creative biography of the writer. Rejected by the society and even by his family, after having been in prison in the “dead house”, Dostoevsky, for the first time over the past difficult years, felt the warmth of human relations in Semipalatinsk. Throughout the rest of his life he carried the images of the loved ones from Semipalatinsk among whom was Chokan Valikhanov. Dostoevsky wrote and told his family and friends about his love for Chokan. For example, the writer called Chokan “an awfully nice and very wonderful man” in the letters to A.E. Wrangel and A.I. Geybovich, stressing that he is very fond of him and very interested in him.

The substantial correspondence of Valikhanov with Dostoevsky is of great interest for the history of Russian-Kazakh literary relations. In his letter on December 5, 1856 Valikhanov writes “Мне так приятны эти немногие дни, проведенные с Вами в Семипалатинске, что теперь только о том и думаю, как еще побывать у Вас. Я не мастер писать о чувствах и расположении, но думаю, что это ни к чему. Вы, конечно, знаете, как я к Вам привязан и как я Вас люблю” (Kireeva-Kanafieva, 1980).

(I’m so pleased with these few days spent with you in Semipalatinsk, now I think about how else to visit you. I am not good at writing about my feelings, in fact, I feel doing so is not helpful. Of course, you know how I am attached to you and love you.)

Dostoevsky replies to this letter in the following way. “Письмо Ваше, добрейший друг мой, передал мне Александр Николаевич. Вы пишете мне, что меня любите. А я Вам объявляю без церемоний, что в Вас влюбился. Я никогда и ни к кому, даже не исключая родного брата, не чувствовал такого влечения, как к Вам, и бог знает, как это случилось” (Kireeva-Kanafieva, 1980).

(Your letter, my good friend, was given to me by Alexander. You write to me that you love me. And I declare to you without ceremony, that I fell in love with you. I have never been so attached to anybody, not even excluding my brother, and God knows how it happened)

Dostoevsky encourages Valikhanov to devote his life not to the military, but to science and art. Dostoevsky writes: “Вы спрашиваете совета: как поступить

вам с вашей службой и вообще с обстоятельствами. По-моему вот что: не бросайте заниматься. У вас есть много материалов. Напишите статью о Степи. Ее напечатают (помните, об этом говорили)” (Kireeva-Kanafieva, 1980).

(You ask for my advice: what to do with your military service and all the circumstances? In my opinion you should not stop studying. You have a lot of material. Write an article about the Steppe. It will be published (remember, it was discussed). Fyodor Mikhailovich emphasizes that his young friend should take care of his future, not only for himself but also for the good of his people. Dostoevsky was glad about every success of Chokan. He introduced him to the literary circles of St. Petersburg, Apollon Maikov, Vsevolod Krestovsky, and others, and he was interested in everything Chokan did.

Dostoevsky also had a very significant influence on Abay Kunanbayev (1845-1904) – the great Kazakh poet, composer, educator, thinker, public figure, and also the founder of Kazakh written literature and its first classic. According to the great poet’s relatives Abay, who became interested in literature and poetry, once heard that somewhere nearby lived the famous Russian writer Dostoevsky, and according to family legend he visited his house. He was sitting by the fire, and Abay, looking at the flame, said thoughtfully: “A-ah, the fire is smiling”. In response, the writer looked at the unusual Kazakh boy in surprise. A person with a poetic imagination could only see how “fire smiles”: he thought. According to some sources, Kunanbay hired the son a Russian teacher and that teacher in all probabilities was Dostoevsky. In fact while being in Semipalatinsk Abay came to know many exiled Russian intellectuals, took part in many seminars and discussions they had, and was heavily influenced by them. He in every way contributed to a rapprochement with the Russian people. The poet propagated classic Russian literary values by translating the works of A.S. Pushkin, M.Yu. Lermontov and I. A. Krylov into the Kazakh language. Abay deeply loved one of the most famous works of Pushkin – “Eugene Onegin”. He was especially attached to Tatiana, sharply different from ordinary women in her spiritual interests. Abay not only translated “Tatyana’s Letter”, but also put the lyrics to the music. Abay translated over 30 works of Lermontov.

The revival of Kazakh statehood as a part of Soviet Union occurred only at the beginning of the XX century. The early XX century was the climax of Kazakh literature, which absorbed many features of European literature. At this time the foundations of modern Kazakh literature were laid, literary language was finally formed, and new stylistic forms appeared. The first national novels, drama, and short stories came into light during this period. Traditions of the second half of the XIX century continued. They were based on a realistic image of the surrounding reality.

It is to this period that Abdizhamil Nurpeisov devotes his trilogy “*Blood and Sweat*”. The trilogy is distinguished by distinctive national characters and by the subtlety of psychological analysis.

A. Nurpeisov was born on the 22nd of October, 1924 in Kyzylorda region, Kulandy village of Aral area (South Kazakhstan). From his childhood he dreamed of writing books. He experienced a very difficult childhood. His teacher from his village was a poor educator. As well, it was a hard time of collectivism and famine, so educational tools were not available. At the years old, Abdizhamil moved to Chelkar, a district center. There was no longer famine, but life in a fishing village was still extremely hard. In Chelkar the literature teacher was not much different from the village teacher, and the library was also so small that Nurpeisov could read all the books in a few months, especially as he reads voraciously. He reads the books of Mukhtar Auesov, Sabit Mukanov and Gabit Musrepov. Those times they had already been the outstanding classics of Kazakh literature. In general, he says he read everything they could find. Then Nurpeisov got acquainted with Beimbet Mailin, Saken Seifullin, and Ilyas Zhansugurov. To the great grief in a few months they all died in Stalin's repressions, in the year of 1937 (Nurpeisov, 2010).

From Russian writers Abdizhamil read "*The Captain's Daughter*" by A.S. Pushkin, "*Dead Souls*" by Gogol, and Abay's translations of Lermontov's short stories, all in Kazakh.

After graduating in 1942 from high school, at seventeen Abdizhamil went to the Front lines of the war. In March 1943, he left for the army headquarters, located in New Shakhtinsk. There he lodged in a house of an old Russian woman, where he found a copy of Leo Tolstoy's "*War and Peace*". He reads the book with difficulty, moving through complex grammatical constructions and often unfamiliar words. He didn't know Russian very well yet.

In 1944 Abdizhamil went to Latvia. During this period, he reads "*Chenghis Khan*" written by Vasily Jan, and "*War and Peace*" for the second time. Through the Russian language Abdizhamil got acquainted with French writer Emile Zola's "*The Defeat*". This was the first book he read, not just trying to understand the elusive meaning of the words, but thoroughly and seriously almost with a pencil in his hand. Under the influence of this novel, Nurpeisov would write his first work, "*Kurlandiya*". Tolstoy's novel "*War and Peace*", also played a great role in the creation of "*Kurlandiya*". In fact, in the literature of the XX century there was no book written about, or even related to war, that lacked the influence of Tolstoy (Anastasyev, 2004). Nurpeisov received the highest state award of Kazakhstan in the field of literature for this book.

The Kazakh University admitted Nurpeisov immediately – though still a beginner, but already well-known writer. But he went through a psychologically difficult situation. He was 25, the war that deprived the youth and brought early maturity to him was in the past. Surrounding him were seventeen year old youths, who naturally had not had such an experience, but were better educated. It was very unpleasant for him to feel his own ignorance in front of the fellow students, who had the good luck to be born five or eight years later, and had not been educated

by graduates of pedagogical colleges. The exams didn't cause any problems, as his name rescued him all the time, but he wanted to change the situation and went to the library. He decided to start reading the ancient Greek poet Homer, but it was too huge for him. He discovered Radishchev, but "*Travels from St. Petersburg to Moscow*" didn't help him much, mainly because of reading difficulties. XVIII century Russian language was hard to understand for a Kazakh from the village. Not giving up, he turned his attention to the literature of XIX century. He reads both day and night. And by the end of the first year he manages to master the university program. He learned to understand and love Chekhov, Goncharov, and Ostrovsky in the classes of Kazakh University. As far as Tolstoy is concerned, at that time he was already a long-standing and constant companion of his. Having finished the first year Nurpeisov went to Moscow and entered the Literary Institute (Kozybayev and Abzhanov, 1996-2000).

It was 1950. Abay came into the mind of Nurpeisov: "Abay could have any talent, but if his fate would make him only the diligent student-shakirt of Ahmad-Reza at madrassas, he would probably have stayed at the level of many faceless akyns-epigones (Akyns – improvising poet) of the second half of the XX century who wrote in an ornamental pseudo-oriental style. However, fortunately, Abay already in his advanced age became a regular visitor of the famous Semipalatinsk library after Gogol, learning the Russian and European literature. He enthusiastically read the Russian classics, learned much from it, and then, years later, brilliantly translated Pushkin, Lermontov, Goethe, Byron, into Kazakh" – wrote Nurpeisov almost thirty years after his literary start, but the idea took shape at the beginning of his career (Anastasyev, 2004). Leaving home for the distant outskirts unfamiliar center (Moscow) Nurpeisov expected widely and freely to breathe the air of the world culture. He believed it was a necessary condition for the formation of a writer's career, but deep disappointment was waiting for him. These were hard times. Recently the Iron Curtain rattled down which separated Moscow from other capitals of the world. More recently the campaign "against cosmopolitanism and the corrupting influence of the West" began to work. In this atmosphere the young but already fulfilled writer of Kazakhstan spent five years. Moscow in the middle of the XX century left a barely noticeable trace in the biography of A. Nurpeisov (Nurpeisov, 2013).

In 1963-1964 he was the chief editor of the literary social magazine "Zhuldyz". From 1958 to 1969 he worked on the trilogy "*Blood Sweat*" In this work the giant world was recreated in three books: "*Twilight*" (1961), "*Ordeal*" (1964), "*Crash*" (1970). Books were being published slowly as printing lasted for eight years. It became clear that the Kazakh literature received the epic of a great artistic force.

When the trilogy "*Blood and sweat*" of the Kazakh writer Abdizhamil Nurpeisov was read in Moscow everyone started talking about the Sholokhov school. However, when Nurpeisov was asked whether he was influenced by Sholokhov's "*Quiet Flows*

the Don” when he wrote *“Blood and sweat”*, he said “It was such a big mountain and it was not easy to climb on it. Frankly speaking, I hadn’t read Sholokhov very well by that time I started the novel. Then, in the early ‘60s, I somehow thought more about *“Privalov’s Millions”* and on my table I had a collection of Kazakh poetry and articles of Pisarev. I thought about Mamin-Siberyak. I even began the novel as he did, with a dialogue. And I like sharpness in Pisarev writing, I do love to write that way myself” (Anastasyev, 2004).

However, a certain number of critics say that the author frankly followed Sholokhov. One of the heroines of the trilogy Akbala is very close to Aksinya, and in Yelaman much is taken from Gregory Melehov, moreover Bel-Aran is the place in front of the fishing aul (village) and is very similar to the hamlet of Tatar. However Nurpeisov notes that unhappy history of Akbala is a drama of his mother and all the family troubles of his childhood. He says that describing the fate of this beautiful woman he remembered his mother Balkenzhe who died at the age of 33, and, a woman named Akbala took care of her when she was kicked out from her own house by her successful rival. The house of Elaman resembles Melehov’s hut, the one on the high bank of the Don River. Eleman’s house is located on the Aral Sea. But the houses in Bel-Arna were put exactly that way and not otherwise.

“Как орлы на голых скалах, поселились рыбаки на самом ветру, на открытом месте. Землянки их стояли в ряд по обрыву, одна возле другой, и с моря было все видно, кто вышел и куда пошел и где топят печь” (Nurpeisov, 2010). “Like eagles on the bare mountain cliffs, the fishermen of Elaman’s aul had made their homes in the teeth of the very wind, on an exposed area. Their zemlyankas stood row upon row along the cliff, one next to the other. From the sea, everything was visible” (Nurpeisov, 2013), – thus it is described in *“Blood and Sweat”*. Now there’s nothing left, even the faintest traces were covered by sand. But in the twenties and before that, as it is validated by some legends and literature, it was exactly like this, zemlyankas and yurts were set to be seen far and free.

Sometimes, persistently trying to find similarities between Nurpeisov and Sholokhov, critics say that one of the characters of *“Blood and sweat”* – Sudr-Ahmed is a prototype of an old man Shchukar. But if there is the similarity, it is very superficial as both of them from a distance can indeed be taken for implementing the same role. Shchukar – is Don Elihodov – comic loser, from whom no one may be hurt and suffer. Sudr-Ahmed is also a braggart and a loser too, but, unlike the foolish Sholokhov’s character, his failures only embitter him.

Nurpeisov mastered the lessons of Mukhtar Auesov, whom he simply called a teacher, and he was deeply influenced by Leo Tolstoy. They masterfully describe the internal state of their characters. They are the master of the portrait, and not only of psychological. There is no doubt that all these qualities were formed in Nurpeisov due to these great writers.

Nurpeisov always attached importance to translation into the Russian language. “It is very pleasant and challenging for us, the national writers – he admitted – to appear before the multimillion Russian readers and before the whole Russian-speaking audience of the former Soviet Union. Moreover, the Russian language was a bridge to the other languages of the West and East” (Anastasyev, 2004).

Nurpeisov had an excellent knowledge of Russian and Kazakh, and created a lot of interesting essays in both languages. For example, he wrote a book in both languages “Все в нем цело” which consisted of the essays in Russian on the works of Dostoevsky, Turgenev, M. Gorky, D. Dzhabayev and in Kazakh on the works of Kazakh writers Mukhtar Auezov, S. Mukanov G. Mustafin, and composer N. Tlendiev.

CONCLUSION

Life experience, participation in the war, relations with prominent members of the arts (Mukhtar Auezov, Gabit Musrepov), all developed in Nurpeisov a strict attitude to reality without embellish or simplifications. His real thirst for writing was born during World War II, when he came across the first volume of Tolstoy’s “*War and Peace*”. Nurpeisov became bilingual and completed translations from Russian language of various writers in to the Kazakh (stories by the great Russian writers Chekhov, Gorky, plays of the Spanish poet and playwright A. Kasso “*Trees Die Standing*”, works of Turkish poet, novelist, screenwriter and playwright N. Hikmet “*Blind Sultan*” and others.

The Study of the history of the Russian and Kazakh literary relationships allows us to understand the general laws of this process, to realize a new value of the experience of the great Russian realist literature in general, and the role of many prominent figures in the formation and development of Kazakh national literature. Here the historical act of voluntary accession of Kazakhstan to Russia was crucial, due to which the favorable conditions for mutual rapprochement, and then interaction of the two literatures occurred.

Using Kazakh themes and motives, studying the lives and oral poetry of the Kazakhs, many prominent Russian writers, such as V.I. Dahl, L.N. Tolstoy, Fyodor Dostoevsky, D.N. Mamin-Sibiryak, N.S. Leskov, showed their humane attitude to the Kazakh people, the desire to understand the inner world of the nation in its past and present and to explore the social roots of the surrounding reality.

Under the direct influence of progressive Russian literature, new genres were formed, traditional notions of the themes were expanded and new types of literary heroes were born. In its turn, the emerging Kazakh literature not only perceived the artistic experience of Russian writers-realists, but itself had a certain impact on their work. Enrichment of Russian literature occurred through the appearance of Kazakh motifs.

The overall impact of Russian literature on the formation and development of Kazakh literature was intense, long-lasting and effective.

Since the second half of the XIX century the process of translation from Kazakh into Russian and vice versa intensified. Literary translation became the main factor of intensive cooperation between the two literatures. Moreover, the Russian language was a bridge to the other languages of the West and East.

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