

Common Roots, Common Spirituality: Literary Relationships of the Tatar and Azerbaijani Literature in the Context of the Dialogue of Cultures

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Abstract: In the study the works of Turkic writers, including Tatar and Azerbaijani, in which the close interaction on the synchronic and diachronic levels is revealed. On the example of such works as the epic “Manas”, Oguz’s “Kitabi Dede Korkut” as well as the poem “Kyssa-i Yusuf” by Kul Gali, on the creativity of Azerbaijani writers Nizami, N. Narimanov, Suleyman Rustam, Bulgar-Tatar poet Qutb, Tatar writers G. Tukai, S.Ramiev, M. Jalil, A. Kutuy, Kh.Taktash, as well as the newspapers and magazines published in the Turkic languages, the literary and cultural interrelations of the Turkic peoples are revealed.

Key words: Dialogue of literatures, dialogue of cultures, Tatar literature Azerbaijani literature, Turkic literature, the interaction of literatures, translation, typological connections

INTRODUCTION

All Turkic literatures have common cultural roots, a truly reliable evidence of this is the national spiritual heritage which became the basis for further development and flourishing of the literary art of the Turkic people. This, above all, the Kyrgyz heroic epic “Manas”, Oguz’s “Kitabi Dede Korkut”, “Idegei”, the versions of which have been distributed among the Kazakhs and Tatars, the famous Tatars’ “Chura Batyr” and many others. According to the volume, content and its encyclopedic character, “Manas” is a great work which demonstrates that the Turkic people from ancient times had the experience of artistic thinking, aesthetic development of its past and present. The Kyrgyz people as one of the great representatives of the Turkic world, created a spiritual monument not only about their history, but also managed to cover the whole Turkic world, because the paths traversed by every nation, were similar to each other.

Tatar historians and philologists have made a significant contribution to the collection and study of “Manas”, the greatest monument of the folk literature. Husain Faizkhanov, Kalim Rakhmatullin, Madina Bogdanova, Abdulkaim Miftakhov were pioneers in this work, then there were studies of the Finnish, Danish, Hungarian, Russian Orientalists. The artistic and cognitive dignity of “Manas” has attracted the attention of scientists around the world, regardless of whether they belong to the Turkic or the other people. The belonging of the epic “Manas” to the Kyrgyz people based on the

study of the linguistic facts was established in 1863 by the Tatar scientist H. Faizkhanov according to the text of one of its episodes, recorded by a prominent Kazakh scientist Chokan Valikhanov. “Among your notebooks (recorded in 1856-F.G.) a tale about Koketay Khan is particularly noteworthy which is somewhat different from the Kazakh legends”, he wrote to his Kazakh colleague-friend (7. 04. 1863). Since Manas studies reached major proportions. The epic’s millenary, celebrated with the coverage of scientists all around the world in 1995 in Kyrgyzstan was a certain stage of this arduous and effective work.

According to the academician of the Academy of Sciences of the Republic of Tatarstan M. G. Usmanov, “The Manas studies became a major step forward when the carriers of the Kyrgyz language were actively involved into the study of this epos, especially its variants. Including those Kyrgyz Manas researchers, folklorists, who perfectly mastered this kind of poetic language” (Manas, 1991).

Experience of the “Manas” study is the benchmark for modern scholars of the Turkic literatures, allowing to consider the Tatar literature and creativity of the Tatar writers in a broad historical and literary context, identifying similarities and differences in the literary phenomena of the Tatar and other Turkic people, to determine the extent and specificity of the interaction of literatures. At the same time the comparative analysis of the works of the Turkic literatures, including the Tatar and Azerbaijani literatures on the diachronic and synchronic levels in a broad historical and cultural context of the

development of the Russian and world literary process does not become the subject of the scientific research. This determines the relevance and novelty of our study, the results of which are presented in this study.

MATERIALS AND METHODS

The question of the interaction of national literatures is traditionally considered by the comparative literary studies, the founder of which was A.N. Veselovsky. Various forms of the comparative literary studies (historical-genetic, comparative-historical, historical and typological and others) allow us to trace the continuity of the processes of the artistic values of the various national literatures, typological similarities, to define the relationships and the influence of literatures which were subsequently fleshed out in the works of the comparative literature theorists M. P. Alekseev, V.M. Zhirmunsky, N.I. Konrad, I.G. Neupokoeva, they have developed the basic theoretical principles of the national comparative literary studies (Neupokoeva, 1976).

The use of the comparative method to literary relationships of the Turkic literatures involves identifying the nature of the interliterary communication which by definition made by Dyurishin (1979) is divided into two types: genetically-contact literary connections (direct and indirect, internal and external, influence and borrowings) and typological convergence manifested at the level of the literary method, genre peculiarities and specifics of existence in a specific national environment.

The typological study of the literatures allows determining the conditions for the emergence and development of the similar literary phenomena and processes. This type of research has allowed Kazan literary critics, linguists and culture researchers V.R. Amineva, A.M. Galieva, F.G. Galimullin, A.F. Galimullina, R.K. Ganieva, M.I. Ibragimov, L.S. Karabulatova, O.N. Korshunova, S.M. Mikhailova, H.Yu. Minnegulov, R.F. Mukhametshina, L.I. Mingazova, E.F. Nagumanova, Yu. G. Nigmatullina, R.R. Zamaletdinov, A.M. Sayapova, F.S. Safiullina, M.M. Khabutdinova, A.Z.Khabibullina and A. Sh. Yusupova, considering the linguistic and literary relationships in the context of system-integrated study of languages, literatures and art, in the framework of the integration of the research of the humanitarian and social sciences, the interaction of conceptual studies, methodology and research techniques inherent in various areas of social science (Amineva, 2014; Amineva *et al.*, 2014, 2015; Galimullin, 2013; Galimullin and Mingazova, 2014; Mukhametshina, 2014; Karabulatova, 2013 ab; Khabutdinova and Bayanova, 2013; Yusupova, 2014).

Thus, the basis of our study of the interaction of Turkic literatures, including the Tatar and Azerbaijani literatures, became the comparative-historical, comparative-typological, comparative and functional, thematic and mythological methods that allow making a comparative analysis of the works belonging to different periods of the literary development of the Turkic people, identifying intracultural (intra-literary) relationships of the literary works under analysis on the synchronic and diachronic levels and determining the typological similarity with the artistic works of the other literatures. By identifying the uniqueness of the interaction of the Turkic literatures, we operate with the concept of a “dialogue of cultures” which is defined in the current research as one of the dominating factors. The theory of Bakhtin (1989) about a dialogue of cultures as a form of the existence of the literary work in the big time during which the culture and literature of every nation, ethnic group becomes one of the participants in the dialogue with the other cultures, as a result of which the new meanings and shapes are formed is considered fundamental in our study.

RESULTS AND DISCUSSION

Main body: Such major events as “Manas”, “Kitabi Dede Korkut” of Oguz, “Idegei” had a beneficial effect on the development of the literatures of the other people, especially the Turkic writers. For example, according to a prominent Tatar literary N.Sh. Khisamov, in artistic thought of the Volga Bulgarian-Tatar poet Kul Gali the Oguz tradition is visibly manifested. According to this statement, another expert on the literature of the Middle Ages E. Najip determines the place of creation of this epos: the lower reaches of the Idel where Oguz and Kipchaks worked closely. While creating this work, Kul Gali, of course, relied on primary sources, i.e. on the great books of world religions, as well as the eastern literary options. At the same time, he was guided by the works created in the Persian language. Of course, the Bulgarian-Tatar poet did not ignore the traditions of Turkic epos. In particular, he turned his attention to the achievements of the Oguz epics, especially the epos “Kitabi Dede Korkut” in which the Oguz heroes were glorified. Korkut tells of the exploits of the Oguz Khan Bayundur, his son-in-law Kazan, his son Aruz and the others. Twelve epics that do not represent a single subject, refer to the nomadic life of the Oguz. Many toponyms present in the text of the work, can be found on the present territory of the Republic of Azerbaijan. Kul Gali wrote his poem in the first third of the thirteenth century. Thus, he might be familiar with epos in which the

people were narrating through the mouth of Kurkut. For the scientists studying the “Kitab dadam Korkut” agree that these cycles of dastans were created in the period from 10-11 century. Kazakh scientist A. Konratbaev claims that in the thirteenth century they have already acquired the written form through the efforts of the Mamluks and the Seljuks. In 2000, an international forum dedicated to the 1300 anniversary of this great book of dastans was held in Baku, where scientists have come to a consensus that the work has already existed in the seventh century. The poet Kul Gali, being a well-educated person of his time, could not have been unaware of its contents. This fact was proved with the evidences. For example, in the “Dada Kurkut” there is an epos “Baybury’s son Bamsi Bayrak”. In some conflicts of the plot of Kul Gali’s work there are nuances, reminiscent of a conflict of this epos. Bamsi, torn from their homeland, the father and mother, relatives and friends, sees the merchants, drawn to them to tell if they have any information about his family, whom he misses very much. The merchants tell Bamsi about his parents being healthy and that all his relatives grieve about his “disappearance”. And the fact that Yusuf, while being in captivity, asks the Arab merchants about his father Ya’qub and sends him greetings at the same time asking him to bring a request of praying for his release, reminiscent of an episode of “Dada Korkut”. After Ya’qub asks God to intercede for his son, Yusuf is freed.

In this respect another episode is indicative. In “Dede Korkut” a shirt in blood was shown to Bayındyr Khan, that assures Khan of Bamsi’s death. And in “Kyssa-i Yusuf” there is a picture, when Yusuf’s stepbrothers throw him into a well and tell Ya’qub that his favorite son was eaten by a wolf.

In the “Dada Korkut” (IV epos) Uraz was captured by the Gauries. He asks his father Kazan to tell Mother about situation in prison.

Say that a thin rope rubs my neck, Heavy shackles hit the ankle, Say that his food is barley bread and bitter onions

As you can see, the captive Uraz is fed with barley bread. It is the same as in the “Kyssa-i Yusuf” by Kul Gali. When the older brothers sell Yusuf as a slave to an Egyptian merchant Malik Dogaru, they give him a mandate to feed him barley bread.

Thus, these typological coincidences between Oguz epic and the Bulgarian-Tatar dastan are numerous, they point out that Kul Gali was familiar with the “Dede Korkut” and did not limit himself to use some artistic means applied in the Oguz epic. Of course, the main artistic means of a poem thus remained the Bulgarian-Tatar, i.e., deeply national.

Of course, the heritage of the great Azerbaijani poet Nizami Ganjavi (Nizametdin Ilyas Ibn Yusuf); (1141-1203) has played a major role in the establishment of the relations in the artistic and spiritual sphere. As it is known, his beloved wife Afak was a native of Kipchak, i.e. she belonged to one of the major components that later formed the Tatar nationality. Their beloved son Muhammad strengthened further their affection for each other. The early death of his wife gives Nizami great sorrow. His son Muhammad becomes the only close person for the poet, to whom he could trust his innermost thoughts and viewpoints. For Nizami the poetry was a support for life, he was fond of saying: “Let the literary word flourish! Surrounded by well-aimed literary words the fame of Nizami will live forever”.

The Bulgar-Tatar high poetry lovers liked Nizami’s works. For instance, his poems from “Khamsa” (“Pyatiritsy”) were perceived by the Turks of the Volga and Ural regions as their own works. It is no coincidence that while creating the works of “Hosrau-Shirin” the Bulgarian-Tatar poet Qutb took the poem of an Azerbaijani predecessor as a model. In the text of the work by Qutb there is an outdoor allusion to it: “Nizami balydin halva bishyrdem” which means “Nizami was preparing halva of honey”; “Nizami Nazmi yanlig tez syzenne” means “Stringing the words, take a sample from Nizami”, etc.

In the plot of the poetic novel of the Bulgarian-Tatar poet Qutb, created with the help of the reception called “nazire”, naturally, there are great differences, but a poetic ideal of the great Nizami served as the basis for it.

The writer of the late nineteenth century, F. Khalidi translated “Leyla and Madzhun”, a work by Nizami from Persian into the Tatar language. In many works of our other poets and writers one can find a variety of statements, figurative expressions of this great poet.

And in the subsequent centuries the researchers of literature, science often gave an example of a model in the other areas of the spiritual world of the Turkic people, for example, in the sphere of linguistics. In 1839 in Kazan a famous professor M. Kazem-Beck issued “A General Grammar of the Turkic-Tatar language”. M. Kazem-Beck, as it is known, worked at the Kazan University. In those years he was in friendly relations with such Tatar educators as I. Khalfin, G. Mahmudov. Kh. Faezkanov, who worked in the renowned educational and research center. In 1834, the representatives of the Tatar advanced youth create a project of the newspaper in the Tatar language called “Bhari ahbar” (“Sea of the news”). Professor M. Kazem-Beck in this case supports them by writing a positive note to the authorities. It should be noted that it is not an accident that for many years a magazine called “Turkology” was being published in Baku.

And in the early twentieth century, our Turkin brothers Azerbaijanis continued their good work; in Tiflis they published a newspaper "Sharky Rus" ("The Russian East") in the Turkic language. Its editor was a prominent Azerbaijani educator Muhammad Shakhtakhtinski. As it is known, the other representative of the Azerbaijani intelligence Jalil Muhammad Kulizade took a direct part in the edition of the newspaper. This newspaper reached also the Tatar readers. At the same time the reports and materials of the Tatar researchers were published there. For example, Shakir Muhammad, a writer, a founder of the first satirical magazine in the Tatar language, was publishing his works there. At that time, the Tatars were not allowed to have their own periodicals; however, as it was noted by a prominent Tatar literary critic M. Gainullin, the Tatars of the Volga and Ural regions have welcomed "Sharky Rus" ("The Russian East"). They began to send their paper materials from the regions where there was the Tatar population (Orenburg, Kazan, Chistopol, Buinsk, etc.). In the 96th issue of the newspaper on 14 November 1903 a letter of Sh. Muhammedov was published under the pseudonym "The Son of the Tatar". In this letter the author criticized the Tatars with the old views that prevent new progressive manifestations in the society. On 9 January 1904 in his satirical study "Our imams" he raises the issue of training the Muslim religious leaders. His story "Khan Kyz" ("The daughter of Khan") was first published in this study (1904. 6, 7, 9 November). It should be noted that it was published in the Azerbaijani language.

One of the founders of the Tatar drama G. Kamal worked as a representative of the newspaper "The Russian East" in Kazan. Therefore, his messages, sketches appeared there quite often (24). It is also known that Camil Motygy, a founder of the Tatar newspaper "Ficker" ("The Thought") and the magazine "ilgasrel iidit" ("New age") in Uralsk was a representative of the same newspaper in the western region of Kazakhstan.

During the years of existence of this newspaper the Turkic people, especially our Azerbaijani colleagues, were personally convinced of the need for periodical press for normal social and cultural development. That's why, in Tiflis in 1906, our Azerbaijani brothers began to publish comic magazine "Molla Nasretidin", whose editor has become J.M. Kulizade, our friend from the above-mentioned newspaper. It was this magazine had a certain impact on G. Tukay in creating works of humorous and satirical nature. If in Uralsk K. Motygy and G. Tukay established a satirical magazine "Uklar" ("Arrows") (1906), then, of course, this was not without the influence of Azerbaijani's experience. On the pages of this magazine G. Tukay first got familiar with the works of Galiakber Sabir,

an Azerbaijani satirist. G. Tukay translates his poem "Shikayet" ("The Complaint") into the Tatar language. In the Tatar language this poem is known as "Mullalar zary" ("Mullahs' Complaints"). Under the name of the work in parentheses G. Tukay gives the note "Used from "Molla Nasretidin". As it is known, "Molla Nasretidin" had a relatively long life. The magazine continued to be published in the twenties (1922 - 1930), the editor was J.M. Kulizade.

It should be noted that the significant difference in the Tatar and Azerbaijani languages and quite a distance between the areas of compact residence of these people to some extent was an obstacle to the organization of the more intensive communication. In this respect, there were more opportunities for communication between the Tatar writers and their Kazakh, Kyrgyz and Uzbek counterparts. This situation does not change after 1917. It should be noted that such close relations were not interrupted between the individual representatives of culture and literature. For example, Nariman Narimanov, a prominent Azerbaijani playwright, a doctor, had warm and lasting relationships with his Tatar colleagues. As it is known, he was sent into exile in Astrakhan for the participation in the revolutionary events. There he makes friends with the poet Sagit Ramiev, presents him his tragedy "Nadirshakh". Soon, thanks to the translation made by F.S. Kazanly this work was published in the Tatar language. In Astrakhan, Narimanov collaborates with Zayn Sultanov, a prominent actor of the drama theater, a future writer, Hosni Karim, a novelist and other social and literary figures. It was during this period Z. Sultanov translates "Arshin mal alan" by Guzair Hajibekov into the Tatar language which subsequently became a well-known and beloved musical comedy in the whole country.

Suleyman Rustam, a prominent Azerbaijani poet, together with coeval Musa Jalil attended the literary department of the Moscow State University. The work of these two poets in the twenties is in tune. They sincerely perceived the events of their time as a prologue to the light of life. A collection of poems by S. Rustam "Kaygydan shatlykka" ("From grief to Joy") (1927) is imbued with this spirit. His book "Ike Yar" ("Two banks") (1952) is a case in point. S. Rustam established friendly relations with Kh. Taktash and A. Kutuy. They met in Baku in 1929, when the Tatar poets visited the capital of Azerbaijan. A. Kutuy has a poem "Kazbek", dedicated to S. Rustam. Hello, Kazbek, To our highest mountain. I came to you again, Kazbek, You are close to me in character. You are proud and passionate, You are mighty, powerful with your peaks, The moon passes over you, Covering you with pearls. (A progressive translation is made by F. Galimullin).

Thus, the Tatar poet draws a parallel between one of the highest mountains of the Caucasus and the poet, who was brought up by the land. The Azerbaijani land in the difficult years, when the cult of personality was raging, sheltered individual Tatar writers.

Gaziz Gubaidullin, a writer and a literary critic, found there a caring attitude to himself. A grateful scientist has made a large share to the development of the literary history of the brotherly people. Then he moved to Tashkent, where he wrote his doctoral thesis on the works of A. Novai, a great medieval poet of the Uzbek people. Only a secret transfer to Baku from the prosecution authorities saved another Tatar writer Gabdrakhman Allabirdiev (Minsky). There he became friends with such writers as Mahdi Hussein, Samad Vurgun. G. Gubaidullin, working in a local studio, became famous as the author of screenplays. According to his scenario the documentary films "An Island of Artem", "A Valley of a new life", "A Son of the Fatherland" were created. The films got a decent score. Among them the film "A Son of the Fatherland" which told about the courageous Azerbaijani youth Kemal Gasimov was emphasized.

It is well known that the history of the Azerbaijani theater has deeper roots than the other Turkic people. Therefore, the Tatar playwrights and artists had a special respect for the theatrical figures, were drawn to them with reverence and gratitude. Reciprocal links were maintained carefully and consistently. In 1908, the first Tatar professional theater company "Sayar" ("The Traveller") puts on the stage "M?sibat Fahretdin", a playwright by N. Vezirov, an Azerbaijani researcher. The performance was played in the city of Tiflis (Tbilisi). The head of the troupe Gabdulla Kariev and his Azerbaijani counterpart Husain Arablinsky were on friendly terms, the two of them even made an experiment when the two creative teams worked together to put on plays. Naturally, such cooperation made these groups to be closer to each other and helped to raise the dramatics.

In 1933, the Tatar State Academic Theatre (Theatre) carries out a large tour in Baku, Ashgabat and Tashkent. The repertoire was varied and extensive. In it we find such performances as "The Bankrupt" of G. Kamal, "The Hireling" of T. Gizzat, "The Blue Shawl", "On the Kandra" of K. Tinchurin, "In the nest of crows" of Sh. Kamal, "Othello" of William Shakespeare, "Love and treachery" of Schiller. The local periodicals paid much attention to the performances of the theater. One of the authors of such publications was Kh.Farrukh, expressing the general view, he told in favor of strengthening relations between the people of the two theaters, arts and literatures. However, such a desire contradicted with the official policy of the Soviet state which tried its best to slow down the trend of the development of the cooperation of the Turkic people. If they communicated with a single

Arabic script up to the late twenties, then after a decade of revolution, each of these people had to create such individual alphabets that became incomprehensible for the other fraternal people. Since 1929, all of them were transferred to the Latin alphabet and on the eve of the forties -to the Cyrillic alphabet. These changes led to the separation of the modern generations of the Turkic-speaking people (including the Tatars) from the centuries-old traditions of interaction and literary heritage. In addition, the repressive measures were used in respect of monuments of folk literature. The Tatar epic "Idegei" was banned by the decision of the party on August 9, 1944. It was declared as the epic of "Khans" and "lords". However, the implication of such a decision was something else. "Idegei" resembled the historical period called the "The Golden Horde" that must have been neglected by the official historical version; as for the "Manas", the people, who knew it by heart, were considered criminals. There was a negative attitude to the epos "Kitabi Dada Korkut". Yet Asat (As?t) Nabat, Islam, Avak, Mirza and the other Azerbaijani ashugs have done everything to make an epic continue to live in the spiritual world of the people, hand down from generation to generation.

CONCLUSION

Azerbaijani figures of literature made a great contribution to the strengthening of relationships with the colleagues of the other Turkic people. The poets Samed Vurgun, Suleyman Rustam, Mammad Rahim, Mirvari Dilbazi, Zainal Khalil, writers Abdullah Shahin (author of the novel "Araz"), Mammad Said Ordubadi, Abdulhasan, G. Mehdi, Mir Jalal, Ali Valiyev, Sabit Rahman, Yusuf Shirvan always, for example, treated the Tatar people and their literature with the warmth and friendly feelings. These traditions continue today. For instance for the 125th anniversary of the Tatar national poet G. Tukay doctor of philological sciences, professor, the head of the department of literature of Turkic people of the Baku State University, Ramiz Asker translated many works of the Tatar poet and brought them to the Azerbaijani readers. In this regard, R. Asker visited Kazan, where he was given a warm welcome. A prominent poet and writer Anar only in 2014 came twice to Kazan, the capital of the people of the Turkic world to participate in the cultural activities. In the autumn of 2014 the Baku forum took place which gave a positive impetus to the development of friendly relations between the representatives of the Turkic cultures and literatures. Because they are well aware that only through the development of the spiritual riches of individual people one can seek the common progress.

Thus, the tradition of cooperation and the dialogue of literatures of Turkic people are actively developing at the

present stage. Despite national differences they share common literary roots, common goals and interests, moral, spiritual and cultural values, norms, ethics, the desire to preserve and develop the traditions inherent in Turkic culture. However, they share the common problem of preserving the national identity of language, literature and culture of each ethnic group and nation, engaged in a dialogue, on the one hand and preserving the unity of the literary multicultural space throughout Russia and abroad, as well as the understanding of special place of the Turkic literature in the world literar and even wider, in the world cultural process in conditions of globalization.

Major cultural phenomena as “Manas”, “Kitabi Dede Korkut”, “Idegei” had a beneficial effect on the development of their literatures and the other peoples’ literatures, especially the Turkic. In the work of Kul Gali, a Bulgarian-Tatar poet of the 13th century, Oguz traditions are manifested. Numerous typological coincidences between Oguz epic and “Kyssa-i Yusuf”, a poem of Kul Gali lead to the conclusion that the Bulgarian-Tatar poet was well acquainted with the heroic epos of “Kitabi Dede Korkut” and used artistic means of Oguz epic in his poem. This basic artistic means of the poem remained the Bulgarian-Tatar, i.e., deeply national.

The works of Azerbaijani poet Nizami Ganjavi (1141 - 1203) were highly appreciated by the Bulgarian-Tatar readers. Qutb, a Bulgarian-Tatar poet, when creating works of “Hosrau-Shirin” (1342) was guided by it as a model. The writer of the late 14th century F.Halidi translated “Leyla and Madzhnun” of Nizami from Persian into the Tatar language.

In the 14-20 centuries, Azerbaijani-Tatar cultural and literary relationships continued: in the early twentieth century a magazine “Turkology” was published in Baku and a magazine “Sh?rky Rus” (“The Russian East”) was published in Tbilisi in the Turkic language, where the works of the Tatar authors were also published (for example, Shakir Muhammedov, G. Kamal). The history of Azerbaijani theater has deeper roots than that of the Turkic peoples, so the relationships in this area are the most important. In 1908, the first professional Tatar theater troupe “Sayar” puts on a stage of Tbilisi a play based on “M?sibat Fahretidin”, a work of Azerbaijani author N.Vezirov.

In the twentieth century the relationships between the Tatar and Azerbaijani literatures intensified after 1917 which was manifested primarily at the level of the personal contacts: Nariman Narimanov, a prominent Azerbaijani playwright, was a friend of the Tatar poet Sagit Ramiev, collaborated with Zayni Sultanov, Husni Karimov and Suleyman Rustam, a prominent Azerbaijani poet was a friend of such Tatar poets as M. Jalil, Kh. Taktash,

A. Kutuy. A. Kutuy dedicated his poem “Kazbek” to S. Rustam. Azerbaijani-Tatar literary relationships are manifested at the level of the artistic translation of the works of Azerbaijani writers into the Tatar language (a translation of Galiakber Sabir’s poem “Shikayet” (“The Complaint”) made by G. Tukai (in the Tatar language it is known as “Mullalar dice” (“Mullah’s complaints”), a translation of Guzair Hajibekov’s “Arshin mal alan” made by Z. Sultanov, a translation of N.Narimanov’s tragedy “Nadirshakh” made by F.S.Kazanly), as well as the works of Tatar writers into the Azerbaijani language.

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