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Kazakh-Uzbek Literary Relations: History and Specificity of Literary Translation

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Abstract

Literary relations are the result of intercultural communication, which is based on the ancient history of mankind, which marked the beginning of the process of globalization. The article examines the historical foundations of the Kazakh-Uzbek literary relations and the peculiarities of their development. The subject of the research is Kazakh-Uzbek literary relations. The study of Kazakh and Uzbek literature is important in the context of comparative literary studies, which shows the existing common historical roots. Literary relations between them are also important, divided into chronological periods in accordance with the principles of historical development. The article uses both chronological and typological methods to identify the stages and types of literary translation in the literature of the two languages. With the help of the cultural-historical method, the historical origin of literary translation in Kazakh and Uzbek literature was determined, national characteristics influencing the created literary work, historical, genetic, and geographical factors that serve as the basis for their integration were identified.

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1. Introduction

Kazakhs have always considered Uzbeks as their “own brothers” and Uzbeks say if you have a Kazakh friend, then you will never be defeated. It is a manifestation of the brotherhood between the two neighboring nations. Symbols of this brotherhood are manifested in Kazakhstan, the declaration of 2018 as the Year of Uzbekistan, and the high praise of the Kazakh poet Abai in Uzbekistan. Such significant events in the literary process also point to the dynamic development of cultural and literary interaction in the Turkic world. Before getting to the subject matter of Kazakh and Uzbek literary relations, we need to make sense of the concept of “Literary relations”. The development of the art and literature of any nation directly depends on the place where it is located and on its neighboring civilizations. This interrelated problem is studied by a branch of literature, which is known as comparative literature (López, 2020; Steyn, 2020).

Comparative literature studies are aimed at providing a cross-light of the history of cultural interrelation aspects in literature. Jonathan Locke Hart (2017) claims that nations and national works of literature are not isolated from one another, and it is impossible for world literature to exist without the stories of different regions or nations to compare or to aggregate in a constantly changing world. That means even though national, comparative, and world literature are considered separate branches of literature they depend a lot on each other. Each of them exists alongside each other, sometimes overlapping and rivaling each other (Hart, 2017). Generally speaking, comparative literature requires a minimum of two texts or authors from two different cultures to make a comparison, and world literature is based on national and comparative literature in order to study different literature from around the world, often this literature is in translation (Hart, 2017; Khoshsaligeh, 2018).

Literary relations are the result of intercultural communication, which came from the ancient history of mankind and began the process of globalization (Gupta & Sukamto, 2020; Sútjanov, 2008). Kazakh literature is also national literature that has passed stages of relationship processes with the literature of

other nations of the world and which has formed its own features. The first versions of Kazakh folklore are common to all Turkic people. Myrzakhmetuly has noted that all the historical events of the Kazakh people are common events for the Turkic people (Akpınar & Ferruh, 2013; Karakus, 2020). Kazakh literature was closely connected with the culture and literature of neighboring native Turkic peoples. In particular, the relationship between Kazakh and Uzbek literature was closely connected with historical events. The Kazakh sultans Kerey and Zhanibek founded the Kazakh Khanate, taking their inheritance from the Uzbek khan Abulkairkhan who had watched over the great steppe for more than forty years (Qojaquly, 2006). If the Uzbek statehood begins with the Shaibani tribe, today’s independent Kazakh nation has entered the arena of history from the Kazakh Khanate. History, culture, worldview, literature that is the whole essence of two fraternal nations that have common roots.

The subject of most studies about Kazakh-Uzbek literature was not Kazakh-Uzbek literary relations but the historical and cultural relations between the two nations. The research on literary relations often covered issues such as which literary works were translated. That is why we can say that the topic we are considering in the context of relations of Kazakh-Uzbek literature in the field of comparative literary studies of the Turkic people has been done for the first time. So, the purpose of this research was to determine the historical origin of literary translation in Kazakh and Uzbek literature and to identify national characteristics influencing the created literary works.

2. Theoretical Framework

The relations between Kazakh and Uzbek literature have been studied sufficiently by scholars in both countries from different perspectives. Among these studies, this topic has also been considered a subject of special studies. However, in the course of the study, we found out that there is not so much fundamental research or scientific articles on the relationship between Kazakh and Uzbek literature. These include research articles by Auezov “On Literary Relations”, Mukhanov “On Relative Literature”, Satpayeva “Literary relations”, Madanova “Topical issues of

literary comparisons”, Mamyrayev “Kazakh literary relations began in the twentieth century”, Nurmakhanov “Enlightened Literature”, Seidanov “Friend of the Uzbek Literature”, “Poems of friendship”, “Mukhtar Auevov and Uzbek Literature”, “He was a poet of friendship”. These works explore issues such as the relationship between Kazakh and Uzbek literature, the friendship of nations, kindred relationship, and degree of development of bilateral relations, comparative literature studies, and interpreting. Historical and cultural aspects of the two nations have been investigated in the monographs of Neupokoeva “Relations and interaction of national literature” (1961), Shermuhamedov and Mirzaev “Literary relations are life demands” (1975), and Kelimbetov “Eastern classical poetry and Kazakh literature” (1998). Some notable researchers of Kazakh-Uzbek literary relations include Nurmakhanov, who wrote the section “Friendly wishes” of the book “Literature of the Golden Land”; and Sultanov and Seydanov who are authors of the work “The artistic image of the friendship of the Uzbek and Kazakh people”.

The book “Uzbek-Kazakh literary relations” published in Tashkent (1979) and specially developed for this topic is also of great importance. In his scientific and historical article “Historical and genetic typology of the epos of the Turkic people”, the famous Turkologist Berdibai (2017) explores the essence of the synthesis of the Turkic people in the epics in three systems: historical and typological comparisons, historical and cultural typology, and historical and genetic typology. In this book, which focuses on the problems of the literature of the kindred nations the scholar notes that poems “Yusif-Zilihka”, “Tahir-Zukhra”, “Saypul-Malik” and “Layla-Majnun”, which were developed by the Eastern poets have made a great contribution to the development of Kazakh and Uzbek literature.

Kazakhs and Uzbeks close relationship is linked not only to common historical events and traditions but also to religious beliefs and the unity of boundaries. The kindredness of the two nations was also strengthened by the blood of their ancestors in battle against common enemies. Although centuries have passed, the brotherhood and friendship between the two countries have not been scratched. There are

many common points in the history of the formation and development of the Kazakh and Uzbek nationalities, some of which can be summarized as follows: firstly, these nations belong to the Turkic ethnic genetic family; secondly, the process of interaction between economic and social, cultural and domestic traditions was reflected at a high level in the early stages; thirdly, they spoke one common language (Aldabergenova et al., 2016). We also need to pay attention to the fact that Uzbek, Kazakh, and other Turkic peoples are divided into many different tribes. In other words, we see the commonality of the two ethnic groups (Isaeva et al., 2018).

Alash intellectuals, who had been forced to go abroad, and their companions-in-arms Uzbek jadidists were known as members of Turkestan. Alash intellectuals and Uzbek jadidists as well fought for the advancement of the educational and social development of their homeland. Jadidism is the term that describes a movement that was focused “on educational reform and modernization among the Muslim peoples of Turkestan” (Zanca, 1991). The movement has influenced the revolutionary process in many areas such as different intellectual and literary activities, language reform, historical and cultural awareness, and so on. One of the important impacts of jadidism was that it caused a revival in Uzbek literature and the literature of other Turkic people (Zanca, 1991). Zanca (1991) has noted that jadidism achieved more in creating an accessible Turkic language, which would enable the establishment of “high” literature, than any other movement, social or political, of its time, especially during the first 20 years of the twentieth century (Zanca, 1991).

Kazakh literature developed closely alongside neighboring Turkic culture and literature. This can be shown by the most ancient historical monuments such as the Kultegin, Bilge Kagan, and Orkhon Monuments, which are devoted to Tonykok, a Turkic commander common to the histories of the Azeris, Kyrgyz, Uzbeks, Tatars, and other Turkic peoples. The deep and multi-faceted relationship between Kazakh and Uzbek people originates from their folklore and oral literature. Beginning with the myths of the creation of the universe, myths of the ancient times, such as “Altyn Er tonga”, “Tumar khansha”, “Shyrak batyr”, “Shu”, epics that form the heritage of Hun times

“Attila”, “Kok Bory”, “Oguz kagan”, “Ergenekon” and the sagas of “Korkyt Ata's book” coming from ancient Turki, “Kosh” are the treasures of Kazakh-Uzbek folklore (Kelimbetov, 2005). Qahhar and Dirks (1996) acknowledged that ancient tales, stories, and poems such as Shiraq, Tomaris, Alp Er Tonga, Zarina and Strangio, Odatida, and Zariad are the national written treasures of Uzbek literature, or the Turkic literature of Turkistan (including Kazakh, Kyrgyz, Uighur, Karakalpak, and Turkmen) which date from the seventh to the third century B.C.

3. Methodology

The research on Kazakh-Uzbek literary relations was conducted on the methodological base of comparative literature. Comparative literature is a branch of literary studies dealing with the history of literature, literary relations, the literary process and its peculiarities, and the problems of fiction. It also deals with in breadth and depth an origin and formation of literature as a form of art, the ways of its development, as well as its relations with works of literature of other nations, the place of fiction in world literature, interchangeability in the world of literature, translation, etc., by comparing the past and the present. In other words, the comparative literature study is a methodological art that compares literary texts with each other and is aimed at bringing them closer in space and in time, analyzing similarities, relationships, and interactions (López, 2020; Steyn, 2020).

Interpretation, typology, literary relations, national values, and the interaction of foreign cultures are considered as objects of comparative literature studies. One of the most important terms in this area is “literary relations”, which means continuity, and integration of artistic traditions between works of literature of different nations. Symbols of literary relations appear as a result of the writer's commitment to establishing literary traditions, as well as the typological similarity between single-root works of literature. This is a distinctive feature of spiritual change, artistic development, and literary process in the world of literature. Literary relations are an important form of literary processes, which usually take a special place in the history of world literature. Any literature develops, grows, and

strengthens through literary relations (Satbayeva, 1974).

During the research, scientific works about Kazakh-Uzbek literature that cover historical and cultural relations between the two nations were studied. In particular, the authors analyzed the following examples of Uzbek and Kazakh works of literature: *Dala* (Zhansugurov, 1985), *Sacred Blood* (Aibek, 1975), *The Winners* and *The Strong Storm* (Rashidov, 1980), and *The Way of Abai* (Auyezov, 2012).

The cultural-historical method was used. Peculiarities of ancient monuments and myths that show close relation of Kazakh and Turkic cultures and works of literature and their common worldviews were investigated. Kazakh and Uzbek folklores were studied and compared on the example of the ritual song “Badik”. Translations of Kazakh and Uzbek folklore and works of poets have been analyzed and compared. Uzbek proverbs and sayings and their translations into Kazakh by Nurmatov and Sarybaev as well as Kazakh translation of Uzbek legends by Tazhibayeva were compared to confirm the authors' statement regarding kinship of these two nationalities. Uyghun's translation of “*Dala*” (Zhansugurov, 1985) and the translation of the novel “*The Way of Abai*” (Zumrad) (Auyezov, 2012) into the Uzbek language as well as Kazakh translations of the novel “*Sacred Blood*” (translated by Mukhamedzhanov) (Aibek, 1975), “*The Winners*”, and “*The Strong Storm*” (translated by Satybaldiyev) (Rashidov, 1980) were studied.

4. Results and Discussion

4.1. Folklore as the Beginning of Kazakh-Uzbek Relations

Folklore is the fruit of several eras and different societies; therefore, it is multi-layered, multi-level, multi-valued, and multi-faceted. Rituals and customs, religious concepts and myths that emerged in ancient times, are folklore, on the one hand, because they are the oral traditions and rituals of the people of that time. In this sense, on the other hand, they were the culture of the society of that time, because the rituals and myths performed by the people of that time played a cultural role in those communities. Thirdly, various superstitions, customs, religious beliefs, and myths were the spirituality of the

ancient people as they went through the process of learning about the world. They were, in fact, the worldview of these ancient people (Qasqabasov, 2009).

Most of the elements we have mentioned are the objects of the study of folklore, which is the root of the Turkic worldview and the “origin of the Turkic world” (Isaev et al., 2016; Oğuz, 1996). Despite the different classifications of the literary researchers in Kazakh-Uzbek folklore, such qualities as a folk tradition, the semantic characteristic of its content, and methods of artistic production are reflected in the same way (Jumagulov, 2012; Sarymsakov, 1986). As an example of this, we can cite all kinds of folklore, from lullabies to farewell songs. For example, the song “Badik”, which is an example of a kind of folk song known as “turmys-salt”, is found among the Turkic people in Kazakh, Uzbek, Kyrgyz, and Karakalpak folklore (Sarymsakov, 1986). “Badik” is the ritual used in our common folklore to treat a patient. All the poems sung in this ritual for the treatment of diseases are called “Badik”. As an example of the fact that Kazakh and Uzbek folklore originated from the same channel, we will compare some excerpts from the poem “Badik”.

Kosher bolsan kosh, badik
Taularfa kosh,
Tau arkasyn zhailagan
Bailarga kosh.
Onan oryn tappasan,
Kara basyn kamdagan
Khandarga kosh.
(Kazakh Badik poem).

Kuch-kuch badik, kuch badik,
Busagada burilip turma badik.
Busagada burilb tursang, badik,
Egasining kungliga kelar khadik.
Kuch-kuch, badik, oilarga kuch,
Oi ostida otirgan boilarga kuch.
Tinik desang, soilarga kuch,
Zhuirik desang, toilarga kuch.
(Uzbek Badik poem) (Maksetov, 1977).

From the excerpts above it can be seen that the content, structure, and poetic features of Kazakh and Uzbek poems are similar. According to the Uzbek folklorist Sarymsakov (1986), the similarity of semantic meaning and the artistic forms of Kazakh and Uzbek badik poems and even the whole textual similarity

indicate that the Turkic people shared a common worldview. An important topic is the existence of many examples of ritual traditions that reflect the common initiatives of Kazakh and Uzbek folklore. In general, Kazakh folklore is distinguished by the *aitys* tradition, while Eastern motifs dominate in Uzbek folklore. This difference in the two similar folklores might be related to the nomadic lifestyle of one nation and to the settled way of life of the other. However, in Uzbek folklore, *badik* as a type of *aitys* can be seen, whereas in Kazakh folklore the oriental motifs are continued with the tradition of the *nazira*. Kazakh and Uzbek folklore are very rich historically. Qahhar and Dirks (1996) have found that by 1990, a set of epic songs and fairy tales from Uzbek literature comprising forty volumes had been published, and a one hundred volume collection of Uzbek folktales is currently being compiled. This is evidence of the great cultural heritage of Uzbek literature.

The two kindred works of literature developed not only through common literary works but also in the process of mutual literary translation. The works of both Kazakh and Uzbek folklore have been translated into the language of the other nation. For example, Nurmatov and Sarybaev translated “Uzbek proverbs and sayings” to Kazakh, and “Uzbek legends” was translated by Tazhibayeva into Kazakh. A Kazakh scholar in Uzbekistan Sattarov (1972) translated works of Kazakh oral literature into the Uzbek language (Sattarov, 1972). It is also known that Sattarov collected and studied works and samples of Kazakh literature in Uzbekistan.

4.2. Specifics of Kazakh-Uzbek Literary Translation

Literary translation is one of the most significant forms of interaction between the world and national literature. It is a version of a translation of a literary work from one language to another and one of the branches of fiction. From the Middle Ages Kazakh and Uzbek literature had a long tradition of writing works of literature based on well-known plotlines from the East. It should be noted that they cannot be seen as translations in the sense of today’s definition of the word. In the 1930s the process of mutual translation of the works

of Kazakh and Uzbek writers started and developed since the Second World War.

According to Gould (2012), in the early 1970s translations represented 70% of the literature was in the Soviet Union. In comparison, in recent decades only 3% of the literature published in the US has been translated. This process was a result of the holding of literary events as a sign of friendship between Kazakh and Uzbek writers, the establishment of general and personal creative contacts, and the translation of artistic works from one language to the other. A shining example of this is that the Kazakh poets Zharokov and Utebayev translated many poems of Ghulam, a well-known Uzbek encyclopedic poet, into Kazakh. Among the first examples of Kazakh literature translated into the Uzbek language was Zhansugurov's poem "Dala" translated by Uyghun in 1933, and a two-volume collection of works by Zhabayev translated by Polat, Rasul, and Khussan in 1938.

The land has changed and the country is happy!
Today, today, today is the steppe
Was this the steppe before? (Zhansugurov, 1985).

In the post-war years, from 1945, Uzbek readers were able to become acquainted with the works of Abai, the greatest Kazakh poet. Abai's poems and admonitions were translated by the Uzbek poet Uyghun. The works of the great poet were published in the Uzbek language in 1961 by the Uzbek writer Gulam (Qunonbayev, 1961).

Among Uzbek poets, the poems of Aibek are the most poetic works that have been translated into the Kazakh language. The poet's historical work "Nauai" written during the Second World War was given a state award in 1946. Suleimenov translated this work into the Kazakh language in 1949. This work, reflecting the life of Uzbek people in the XIV century through the life and creative work of the great poet of the Turkic people Nauai, is considered to be of great value to the people, awakening their love of their country and their pride in their national spiritual heritage. In 1960, Nazhimedonov translated Aibek's poems "When the Great Day has come" and "Nauai" into the Kazakh language. At the same time, Mukhamedzhanov translated Aibek's novel "Sacred Blood", which is a product of social

reality, into the Kazakh language. This contributed to the development of literary relations between the two nations. There is an obvious connection between the two nations shown in the novel. "Many Kazakhs work near you. You are used to them. Choose some Kazakh girl, you will work and listen to her songs" (Aibek, 1975, p. 211).

During the Soviet period, Rashidov's creative work had its own place in Uzbek literature. His novel "The Winners" (1951) describes postwar life; the novel "The Strong Storm" depicts the heroism of those who embraced waterless alpine fields in the Altynsai mountain chains. In 1957, these compositions and his later collection of short stories "Kashmir's song" were translated by Satybaldiyev (2008) into the Kazakh language. Thanks to the translations of Satybaldiyev, the works of Kahhar, Rashidov, Fazylov became available in the Kazakh language. Satybaldiyev also translated the story "Heartbeat" by Fazylov which describes the first stage of collective farming. It depicts a friendly relationship between the Russian, Kazakh, and Uzbek people, and their joint struggle against the rich. Rural life during the war, brotherly relations between the Kazakh and Uzbek people, their continuous work, sincere affection, and mutual understanding between young Kazakh and Uzbek people were also described in this epic story.

As Satybaldiyev's translations demonstrate the language and traditions of the Uzbek people, his literary translations strengthen the literary relationship between the two nations' works of literature. Poems by the poet Zulfiya, who is one of the finest Uzbek poets, were translated by Kairbekov, and these translations contributed to literary relations. In addition, Fazylov was also known for his outstanding translations of the works of the prominent Kazakh writers into the Uzbek language. For example, he translated the novels, "Shyganak Bershev", "Millionaire" and "Karaganda" by the Kazakh writer Mustafin into the Uzbek language. His contribution to this field was mentioned by the First President of the Republic of Kazakhstan Nazarbayev, who in 1994 awarded him with the title of "Peace and spiritual harmony".

In the 1950s when literary relations between the two countries were reflected in literary and cultural decades, the novel "The Way of Abai" by the Kazakh writer Auyezov was presented

to Uzbek readers in the translation “Zumrad”. Due to the close collaboration of Kazakh and Uzbek writers on various issues of literature in the period of 1960 to 1980, the best examples of Kazakh literature were translated into the Uzbek language, and works of Uzbek literature were translated into the Kazakh language. Literary works aimed at promoting the friendship between the two nations also emerged at this stage. During this period Uzbek and Kazakh literature were frequently accompanied by a special emphasis on the artistic translation and the strengthening of the relationship between the two works of literature. Specifically, in order to improve the quality of translations, it was said that the most important works of the two nations should be translated directly from the language of origin.

In the 1980s, as a result of the collaboration between the Kazakh literary magazine “Zhalyn” and the newspaper “Young Guard” with an introduction by Nurpeisov, the works of young Kazakh writers were published in the Uzbek language under the title of “Qardoshlik Kushagi” (“Poem of friendship”) (Tazhin, 1982). It should be noted that until the 1990s the literature of the kindred nations was translated not through Turkic languages but through foreign languages such as Russian, English, French, and so on. It was only after the 1990s that the mutual translation of fraternal Turkic literature was developed rapidly (Musaoğlu, 2003).

4.3. Current State of Uzbek Literature in Kazakhstan

According to historical data, the relocation of Uzbeks to Kazakhstan was for historical, political, and economic reasons. Uzbeks have a special place in the interethnic relations of Turkic people in Kazakhstan. They live in the southern part of Kazakhstan, namely in the cities and towns of Shymkent, Turkestan, Sairam, Saryagash, Tolebi, Kazygurt, Kentau, Taraz, and Merke. There are 11 branches of the Uzbek ethnocultural center in these cities and districts. Qunonbayev (1961) stated that

there is no culture that the Uzbeks would not cultivate and receive a rich harvest, there is no corner on the entire planet where Uzbek traders would not reach, there is no business that would not be within the power of the Uzbeks. Sharp

mind, talent, dexterity, and entrepreneurship are all qualities of Uzbeks. They are humble and welcoming. (p. 141)

The regional Uzbek cultural center coordinates the activities of these centers and provides them with methodological and practical assistance. Traditionally, since 1992, the Uzbek Association “Dustlik” annually celebrates the Day of Languages, Traditions, and Culture, and organizes the contests “Opharin”, “Lapar”, and the “Askya” comedy festival. At present, 10 publications in Turkestan are published in the Uzbek language, including social and political journals in Turkestan (“Zhanubiy Kozogiston”, “Turkiston”), private newspapers (“Sairam Sadosi”, “Sairam Sadosi”, “Jamiat va ma’rifat”, “Adabiyot va San’at”, “Zhanub zorchilari”, “Isfizhob”, “Robita”, and “Ikonim-iyonim”), private magazines (“Boichechak”, “Kamalak”, “Bolajon”, and “Bolalar olami”), and a magazine for children “Saodat Sari”. In addition, TV channels (“Kazakhstan-Shymkent”, “Otyrar”, “Sairam Akshamy”) show news broadcasts in the Uzbek language.

In 2003, when the Uzbek regional drama theater was opened in the Sairam district, it was visited by the First President of the Republic of Kazakhstan Nazarbayev who took part in the opening of it. There is a large group of writers and poets who have been contributing to the development of Uzbek language and literature in Kazakhstan. Uzbek writers such as Rozmetov, Sabitov, Kochkarov, Mominzhanov, Prator, Khukkiev, Khashimzhanov, Abubakirov are members of the Union of Writers and Journalists of Kazakhstan. Writers who serve for the sake of friendship and solidarity with the pen are closely cooperating with the Union of Writers and Journalists of Uzbekistan to organize meetings of poets and writers in Kazakhstan. For example, in the Sairam district while celebrating “The Day of the Uzbek Language and Traditions” poets and writers, led by the chairman of the Republic fund “Nuroniylar Zhamgarmasy”, Kasimov, visited and took part in it. The Uzbek Cultural Center also maintains close contact with the Kazakh Cultural Center in Uzbekistan. The Kazakh Drama Theater and Sairam Drama Theater in Gagarin, Zhyzak Oblast share their professional experiences with each other.

It should be noted that 2018 was declared as the Year of Uzbekistan in Kazakhstan. Then, on March 13, 2018, Uzbekistan's President Mirziyoyev issued a decree to promulgate the creative heritage of the Kazakh poet Kunanbaiuly and a special organizing committee to implement this decree has been set up. This decree clearly shows that the great poet and philosopher Kunanbaiuly's name and his rich creative heritage left a specific imprint not only in the history of the Kazakh people but also in the history of the spiritual development of all Turkic peoples including the Uzbeks.

5. Concluding Remarks

In conclusion, the foundations of the dialogue between works of literature and cultures, that is, common history, and migration are the opportunities given by literary translation and technology should be emphasized. These foundations were fully reflected in the process of interaction between Kazakh and Uzbek literature. In our opinion, the two nations have a rich shared heritage as Turkic people with a common language, history, as well similar traditions and customs. In other words, if the historical basis of the interaction between Kazakh and Uzbek literature is their brotherhood, then their destiny and development have created common themes in the art of writing.

Various cultural events such as theoretical conferences, symposiums, and cultural events devoted to the literary relations of the neighboring countries were held in Almaty and Tashkent. At different stages of their historical development, Kazakhs and Uzbeks can be seen in close collaboration. Turkic people lived in one socio-economic, political and cultural environment at different stages of history, and shared a common worldview. Such qualities as a folk tradition, the semantic characteristic of its content, and methods of artistic production are reflected in the same way in Kazakh-Uzbek folklore. The process of interaction Kazakh and Uzbek literature has found its course through literary translation. The translation relations between the two countries have developed rapidly since the Second World War. The literary translation was an advanced area of literature in the Soviet Union. From political events in 2018, it can be said that a

new era of relationships between the two kindred works of literature started.

The problems of studying the Turkic people's vocabulary, which has not been addressed enough in the field of comparative literary studies, require complex research. Studying the issues of interrelationship resulting from literary relations is one of the most important research tasks in this area.

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