

The Personality of Children's Dramaturgy by Galimjan Gyilmanov

Gulshat Ilshatovna Nureeva*, Liailia Ihsanovna Mingazova, Milyausha Mukhametsyanovna Khabutdinova and Flera Sagitovna Sayfulina

Department of Tatar Literature, IPIC (Institute of Philology and Intercultural Communication) KFU, Kazan Federal University, Kazan, Tatarstan, Russia

Abstract: the main aim of the study is to systematize materials on the creative work of Galimyan Gilmanov, the Tatar writer of the second half of the twentieth century. Until now, the attention of literary scholars has been riveted to the "adult" prose of the writer (such novels as "Evil Spirits," "Flying People"). G. Gilmanov managed to declare himself as a children's poet, prose writer, and a playwright. The novelty of the work is to study the contribution of the writer to the development of modern children's drama. The work proved that G. Gilmanov works in traditional technology. In his plays, a linear plot is used. Moral issues dominate the content. The central conflict in his plays is the struggle between good and evil, the clash of individualism and collectivism. The character system is dominated by the contrast between positive and negative characters. A favorite technique for organizing text is the antithesis. The playwright actively uses the "speaking name" technique to characterize the characters.

Keywords: Tatar literature, Children's literature, Galimyan Gilmanov, Children's drama.

INTRODUCTION

The songs in the plays serve to create the background and convey the emotional experiences of the characters. G. Gilmanov (2000) most often exploits plot schemes and images from Tatar folklore, subjecting them to transformation to express their creativity. The characters' language does not differ in its imagery. The action of many plays lacks dynamism and amusement. The stage directors experience objective difficulties in creating the plot action in performances based on this playwright's works (Khadiev, & Mardanov, 2019).

If we turn to the history of Tatar book publishing, it will become evident that today we are witnessing a decline in children's books' publication. As noted by I. Khadiev and I. Mardanov, in 1917-1940, the Tatar book publishing house published 704 titles of children's books with a circulation of 6 million 15688 copies. A decrease in the circulation of children's books has been observed since the "thaw" period. In the 1960s, 481 children's publications saw the light of day, in 1970 - 392, and in 1980 - 351. Although the Tatar Book Publishing House's leadership declares that the publication of children's books is one of their priority areas, statistics show the opposite. In 2017, 27 books were published in the Tatar book publishing house and 23 books in 2018 (Khadiev & Mardanov, 2019). Among those, the share of playbooks for children is 1-2 books.

The attention of literary scholars is riveted to the study of "adult" literature and leading trends in the development of modern theatre (Safarova *et al.*, 2016; Zinnatullina *et al.*, 2017; Khaybullina *et al.*, 2017; Nurieva *et al.*, 2018; Yusupova *et al.*, 2018; Zinnatullina *et al.*, 2016).

Today we are witnessing a large-scale crisis experienced by the Tatar children's literature due to dramatic changes in reading expectations, a decrease in interest in the book, and national identity erosion. Tatar children's drama was no exception (Nureeva *et al.*, 2019; Maitra, 2017).

The purpose of our new study is to reveal the peculiarity of the children's drama by Galimyan Gilmanov.

The material for analysis was the plays from the collection of poems and plays "Silver Comb" (Gilmanov, 2000).

Galimyan Gilmanov (1957) became widely known as a literary critic, literary scholar, and writer. Since 1992, he was a member of the Writers Union in the Republic of Tatarstan. At the beginning of his writing career, he used the creative pseudonym "Galim Asyanov". Now, G. Gilmanov is the author of over two dozen books. The first book of the writer was published in 1993 ("Salty Rain")

The attention of literary scholars has so far been riveted to the prose of the writer because G. Gilmanov became famous as the creator of the novels "Evil Spirits" and "Flying People" (Nigmatullina, 2002; Zagidullina, 2006).

*Address correspondence to this author at the Department of Tatar Literature, IPIC (Institute of Philology and Intercultural Communication) KFU, Kazan Federal University, Kazan, Tatarstan, Russia; Tel: 8(927)2498266; E-mail: v_65education65@yahoo.com

Overall, this study's primary purpose is to investigate the creative work of Galimyan Gilmanov, the Tatar writer of the second half of the twentieth century to discover The Personality of Children's Dramaturgy.

LITERATURE REVIEW

General issues concerning the formation and development of literature and literary criticism are examined by both Russian and foreign scientists. The issues of evaluating the literary process and determining its further development, as well as literary interactions remain topical problems of literary criticism up to the present time (Bloom, 2002:560; Thorpe, 1990:216; Barthes, 2007; Culler, 2002; Frye, 2000; Eagleton, 2002). It should be noted that «European scientists have been interested in Tatar culture, folklore, and ethnography since the 19th century» (Sayfulina *et al.*, 2014: 116-119). As noted by modern literary critics «National literatures considered in the context of global literary processes are unique mental and practical formations» (Yusupova *et al.*, 2016: 213-222). «In the 20th century, a similar attitude towards the age of industrialization began to take shape in Europe» (Zakirov *et al.*, 2017).

At present, one of the important tasks of Tatar Literary Studies is the issue of interrelationships and a literary dialogue among the Turkic people, existing at the beginning of the last century. The topic is especially timely in connection with the possibility of restoring relations lost in the Soviet period in the post-Soviet space.

It should be noted that the end of the nineteenth and the beginning of the twentieth century was characterized by the active development of the Enlightenment movement of the Tatar people, who belonged to one of the nationalities that made up tsarist Russia.

During that period, the Tatars began to intensively develop their education, reforming the system of education for children, it was the time of a large-scale renewal process of the entire Tatar society.

It was at the beginning of the twentieth century that conditions were created for the publication of books, newspapers and magazines, new educational establishments were opening everywhere: schools and madrassas. There emerged a whole galaxy of the Tatar national intellectuals, such as writers, publishers,

translators, journalists, teachers of new-method schools and madrassas, who made great contributions to the course of educating the Tatars and other Turkic peoples.

The scientists note that «The beginning of the 20th century is defined as a period of emerging Tatar scientific thought, theory of literature, serious discourse about the literary terminology and concepts, as well as the time of achievements in this area» (Gilazov *et al.*, 2015: 508-517).

At the beginning of the 20th century, the advanced part of the Tatar youth, who sought to replenish the knowledge gained in local madrassas, had the opportunity to get education in the cultural capital of Turkey -

Istanbul. Here they received religious education, got acquainted with Turkish literature and culture, and also had the opportunity to get acquainted with European, especially French and Italian literature, which at that time influenced the Turkish creative youth (Sayfulina, 2014: 323).

It was Turkish literature, one of the first of the Turkic literatures, that turned its attention to the culture and literature of Western Europe, enriching itself with new genres and themes.

The development of Tatar literature of the last quarter of the nineteenth century is determined, among other things, by the fruitful influence of Turkish literature.

Then we were the shakirds of Ottoman literature" (shakird means a student in a Muslim college), G. Ibrahimov wrote about this influence later (Ibragimov, 1978: 366).

The beginning of the 20th century, in connection with certain political changes in Russia, was marked by migration processes, when the Tatars of Russia emigrated to the Ottoman state, where their ancestors still live, partly preserving their way of life and cultural traditions (Sayfulina, 2013, 124-126).

The activity of the numerous Tatar advanced intellectuals - writers, scholars, Turkologists, historians, theologians, political figures who emigrated for various reasons in the first years of Soviet power to Turkey, such as Yusuf Akchura (1876-1935), Sadri Maksudi (1879-1957), Musa Jarullah Bigiyev (1875-1949), Gayaz Iskhaki (1878-1954), Fatih Karimi (1870-1937),

Gabdrasit Ibragimov (1857-1944), Akdes Nigmati Kurat (1903-1971) rendered an invaluable service in the development of political, social, scientific and cultural spheres of the Ottoman state, and in the future, of the republican Turkey.

The well-known Tatar poet of the early twentieth century G. Tukay proudly speaks of Yusuf Akchur and Fatiye Karimi, who reliably covered the creative and political life of the Turkish state in the periodical press (Tukay, 1985, 351). It is important to note that in the work of G. Tukay, the reality of the contemporary Turkish world is reflected on an equal footing with the Tatar and Russian realities.

If the development of Turkish literature and culture of that time was facilitated by political and economic ties with European countries, the relationship between Tatar and Turkish culture and literature was mainly influenced by the unity of traditions, religion, and world views. Groups of scientists from Tatarstan and Azerbaijan study the common roots of folklore and literature of the Turkic peoples in the article "General Roots, General Spirituality: Literary Interrelations of Literatures in the Aspect of Cultural Dialogue" (Gimadieva *et al.*, 2017:1175-1180).

Lazzat in her article discusses the ways of studying Kazakh literature in the period of independence, "new names" that came to literature, the theme raised in their works, genre search, and the nature of the development of general literature. The historical and cultural heritage of the Kazakh people as an integral part of the spiritual, moral and aesthetic wealth of the country is studied. The results of traditional and theoretical research in the field of folklore and modern Kazakh literature are presented. The problems of literary translation, receptive poetics, hermeneutics, stylistics, literary comparative and communicative poetics are considered (Lazzat, 2019).

Assanov and his colleagues worked on the Edigey-Heroic epic "Edigey" is included to the best works of world literature, and graces among the folklore, not only of the Kazakh people, but also of other Turkic people living in the territory of the CIS- and believe that the heroic epos "Edigey" remained among the Turkic people living in the south from Turkmenistan and Uzbekistan to Siberia, as well as in foreign countries: Turkey and Romania. "Edigey" epos has more than 40 versions, some of which consist of fifteen or sixteen thousand lines. Therefore, a narrow study is not enough for in-depth analysis of the nature of the epic. The archaic and contemporary versions of the epic, the

diversity of its national versions contribute significantly to the study of the dynamics of the epic tradition of literature of Turkic-speaking people. The general laws of these phenomena in science were determined through a comparative analysis. However, a similar study of national versions of the epic, in our opinion, is currently being implemented or not implemented not so often. The development of this topic also meets the objectives of the state program "Cultural Heritage". "Edigey" epic allows us to consider the main literary traditions of the Turks, which connect real historical events and personalities, with fictitious hyperbolized scenes. It reveals the attitude of Turkic people to described historical realities, shows the impact of these events on the worldview, of the Turks (Assanov *et al.*, 2016).

Many years of work in the editorial office for children and young people of the Tatar Book Publishing House and in the editorial office of the children's newspaper Sabantuy brought G. Gilmanov into children's literature in the 1990s. The contribution of the writer to the development of Tatar children's literature has been studied to a limited extent. If there are articles, most of them are of the nature of comments and reviews (Hamidullina, 1996; Sayyar, 1999). The exception is the work by Mingazova L.I. (Mingazova *et al.*, 2019; Mingazova, 2011), and Gumerova E.F. (Gumerova, E.F. (2016).

G. Gilmanov declared himself in various genres of children's literature. Poems, stories, plays were included in a number of collections: "A Brook" (1995), "The Boy I Don't Know" (1996), "The Clothes Tree" (1999), "Isn't My Grandmother a Sorceress?" (1999), "Silver Comb" (2000) (Gyilmanov, 2000), "A Deceiving Woodpecker" (2003), "Samat Batyr" (2012), etc.

G. Gilmanov compiled a two-volume collection "Tatar myths. Deities, Beliefs, Spells, Conspiracies, Signs, Rites (1996, 1999)" addressed to children of middle and high school age (Tatar myths: possessors, beliefs, superstitions, fortunetelling, trials, rituals, 1996; Tatar myths: possessors, beliefs, superstitions, fortunetelling, trials, rituals, 1999). In 2018, he adapted this book for the youngest readers of "Tatar myths to children" (Tatar myths for children, 2018).

The writer's works are translated into Russian, Bashkir, Chuvash, Turkish, and German.

METHODS

Our study is based on the principles of a holistic analysis of the artistic work structure.

RESULTS AND DISCUSSION

All Turkic literatures have common cultural roots. A national spiritual heritage, which became the basis for the further development and flourishing of the verbal art among the Turkic peoples, is a truly reliable evidence of this. This, first of all, folklore and mythology, reflects the worldview, philosophy, morality, ideals and life experience of ancestors. A significant part of the oral materials developed into separate works afterwards. The most famous of them are "Oguzname", "Alpamysh", "The Book of Grandfather Corkut" and, of course, the famous "Manas". It should be emphasized that the oral and written forms of verbal art have been interacting with each other for many centuries and interpenetrate each other. For example, during the creation of *Kyssai Yusuf* (1212-1233) by Kul Gali, "The Legends of the Prophets" ("Kyissa al-anbiya", 1310) by Rabguzi, the folklore and mythological materials, the poetic achievements of oral folk art were used abundantly. In more than a thousand-year history of Turkic literature a great number of writers created a huge number of works. Only one enumeration of their names would occupy several volumes.

Further, the examples of cultural heritage that are the property of the entire Turkic world, Orkhon-Yeniseian monuments (Орхон-Енисей жазбалары), Blessing Knowledge (Кутадгу Билиг), Dictionary of Turkic Dialects (Диван лугат-ат турк), Диуани Хикмет, Кодекс куманикус, and other literary monuments speak for the closeness and kinship of our peoples. This is confirmed by the works of prominent Turkic scholars V. Bartold, V. Radlov, S. Malov, C. Valikhanov, A. Divayev, N. Baskakov, A. Kononov, A. Shcherbak, H. Korugla, G. Arasla, and many others. For example, B. Uakhatov, a specialist in folklore, comes to the following conclusions, "The kinship and community of narrative heritage are not determined by superficial similarity; in order to expose the laws of conformity, the application of serious and complex principles is necessary. Given these causes and characteristics, three types of typological similarity in folklore are distinguished. These are historical-genetic, historical-cultural, historical-typological harmonies, and similarities." (Yuakhatov, 2018:186-195).

G. Gilmanov began to work actively in the field of children's drama in 1990. The playwright writes his plays for amateur theatres, school theatre groups, and theatre studios. G. Gilmanov actively participated in creative contests. On the basis of his plays, a number of television films have been shot: "Santa Claus has a

secret," "What is the name of Shurale?", "I Need a Friend." In 1998, his play "Isn't My Grandmother a Sorceress?" became the nominee of the contest "New Tatar play". In 2019, the play "I Need a Friend" won the 1st All-Russian competition of plays for children, teenagers, and youth audience "Asyl."

The collection of poems and plays of the writer "Silver Comb" includes several plays addressed to children of primary school age. G. Gilmanov reinterprets in them the material of Tatar folklore. So, in the play "Isn't My Grandmother a Sorceress?" the writer refers to the image of Ubyrly karchyk. The plot is based on the test of the hero. A little hero named Nazir is shown in a threshold situation. His mother is seriously ill. The role of a magical object is played by magical grass, which can relieve the ill woman from suffering and relieve illness. Ubyrly karchyk acts as a "pest", which at the same time also demonstrates the best qualities of a "magic assistant" in the fairy tale. In the verbal duel of the hero with Ubyrly karchyk, Nazir demonstrates his willingness to sacrifice himself in the name of his mother. At the end of the tale, the old healer appreciated the sacrifice by the son and chose to pick the cherished grass herself, thereby condemning herself to death. A wise old woman is sensitive to people and demonstrates an enviable share of insight and forethought. Ubyrly karchyk understands that the life of the mother after the death of her child will lose all meaning; therefore, she prevents the making of a vain sacrifice. The compositional organization of the plot material of the play is, in many ways similar to the poetry of the Tatar fairy tale. G. Gilmanov sees Ubyrly karchyk instead as an old healer than a glutton and a vampire. The playwright transforms the myth of a water spirit, who sacrificed her life in the name of saving the girl from the div. In the finale, we see the transformation of an angry, grumpy old woman into a sacrificial character. The play celebrates the values of selfless love and devotion. Heroes are experiencing a process of "recognizing" themselves and others. Aysyla, a girl lost in the forest, saw in the old woman not an evil sorceress, but a kind of an old woman, akin to her grandmother. The participation of children melted the heart of Ubyrly karchyk.

G. Gilmanov reconstructs in the play the magical practice of our ancestors: fortunetelling using stones. Sarbi and Nazir resort to it.

In the play Ubyrly Karchyk, Shurale, and Gulusya, the central character becomes a restless naughty girl

named Gulusya. Being within the framework of the fairy tale tradition, the author conducts it through a series of trials. G. Gilmanov exploits the folklore plot scheme again: the girl got lost in the forest, and she needs to go through a series of trials with an old woman living in the forest, similar to Baba Yaga. In contrast to this folklore tradition, Shuralé also lives in the house of Ubyrly. The chronotope of the play is built on the antithesis of "one's own - another's." Similarly to the Tatar folk tale "The Stepdaughter", the kindness, hard work, and initiative of wins the heart of an old witch living in the forest. The girl transforms the world around herself and others. Ubyrly karchyk and Shurale act as ambivalent characters. These characters undergo changes in front of the audience: we become witnesses of the triumph of an acceptable core in their nature.

Gulusya turns into a hero in the play, carrying the potential of a demiurge. The girl seeks to smooth out all the contradictions and reconcile rivals. The Gulusya is going through a process of "recognition." Having become closer to the mythological inhabitants of the forest, she ceases to be afraid of them and sees a lot in common between them and people. She saves supernatural beings from the wrath of angry people. Gulusya sincerely believes that the forest can be turned into a typical house, where there would be a place for both people and mythological creatures. The first step towards unity is the collective performance of the song. The play ends with the victory of good over evil.

The finale of the tale describes the pride of the parents for their daughter, who managed to re-educate evil mythological creatures.

The author invites young viewers to think about the phenomenon of the heroic one in the tale "What is the name of Shurale?". The focus of the author's attention was a mischievous boy named Taufik. Being a fairy-tale hero, he must eliminate the "shortage": to catch and punish the shurales, who steal eggs in the bird's yard. According to folk tradition, the magic forest is used as a test site. The hero, having overcome his obstacles, gets rid of the negative qualities of his character. Unexpectedly for himself, he accomplishes a "feat": he saves a little shuralenok from the claws of a wolf. G. Gilmanov reinterprets the familiar plot of the myth about a Shurale. During the meeting of the newfound batyr with Shurale, the mythological character takes the initiative into his own hands and offers the boy to pinch his fingers, to notify everyone that the "forest sheep" voluntarily injured himself. The

boy understands the inconsistency of stories about an insidious and stupid shurales. The fabulous inhabitants of the forest won his heart by innocence, kindness and wisdom, similarly to the German fairy tale "Dwarf Nose", the boy returns from the forest with a "mutilation": long fingers that bounce back when the forest inhabitants came to the village to thank their savior. In the finale of the play, good triumphs and all contradictions are removed.

In the fairy tale "Silver Comb", the writer reinterprets the image of a fairy tale Div. G. Gilmanov exploits a wide-spread story about a stepdaughter and her evil stepmother and also transforms the Tatar myth of Aysyl, the lunar girl. The conflict between an orphan teenager and a stepmother is resolved by running away from the home of the former. Upon learning that the self-serving stepmother decided to marry her to an old rich landowner for a dowry of 150 silver coins, the girl runs into the forest with the consent of her father, to the meadow of Divs. Caught in a magical space, the heroine meets a Div, who appears before her in the guise of not a "pest", but a "good helper". Thanks to the responsive Aysyl, the evil hero is transformed in front of the audience. The forest again turns into a test space by the author.

The distance between a Div and people has reduced thanks to the episode of "recognition". When Aysyl is bringing the Diva's hair and his clothes in order, he resorts to the help of a silver comb, which she got from her dead mother. The Div recognized in it the comb of the wife who died at the hands of hunters. Aysyl tells the story about a mother's meeting with a forest peri who presented this comb as a keepsake. After Div's confession, during which he reveals himself as a yearning husband and father, the girl decides to give him a comb. In gratitude, the owner of the meadow promises to fulfill any of her wishes. A disinterested girl asks not for herself: she takes care of a hunter turned into a birch. The Div returns the human form to the young boy. Soon he falls in love with Aysyl.

The functionality of fairy-tale characters in the play is rethought again. The magic item does not belong to a mythological creature, but to a man who acts as a "giver". The play celebrates kindness, which is a guarantor of a beautiful transformation of the world. G. Gilmanov deepened the psychological characteristics of a Div. The writer introduces the reader to his own experiences. He can appreciate the girl's selfless act. At the end of the play, he returns the comb to the girl because it was the only memory of her mother. G.

Gilmanov exploits in the tale the motive of the supernatural origin of the heroes: the descent from the peri female (cf. the epos "Idegey").

In his fairy tale, "Why does Bulat study well?" G. Gilmanov reflects on such a quality as gratitude. The main character is an imaginative boy named Bulat. His friend Bukey is a hero from myths, and he helps to Bulat as a friend in overcoming problems with mathematics. The boy's arrogance and short memory lead to an aggravation of the conflict between friends.

On the one hand, Bukey retains in the fairy tale his main function: to put the fear in children, but its appearance does not correspond to the aesthetics of myths. Grandmother described Bukey to Bulat as a creature with horns and a little beard, but in reality, he sees in front of him just a strange boy. G. Gilmanov resorts in the play to the practice of pronouncing oaths being echoes of a pagan worldview.

Tales from the collection "Silver Comb" have a distinct didactic pathos. G. Gilmanov uses images, motifs, plot schemes taken from the Tatar folklore in order to highlight his author's principle through associations and transformations. When characterizing the characters, the author resorts to a "speaking name". For example, a wise old man is called *Hermət*, i.e. "Honour". The name Marat means "desired," "having a goal." Marat sets a goal to find a friend.

The tale "I need a friend!" is addressed to preschoolers and explains the essence of friendship to modern children. The writer makes the protagonist go through a series of trials to understand who he is - a true friend. Together with Marat, his new friends are looking for an answer to this question. Ildar saves Marat from an angry dog; the girl Zilya together with the dog Akbai drag him out of the river. The author resorts to stringing episodes to prove the truth: a friend in need is a friend indeed. The meeting plays a considerable role in the plot with a "wise old man", which explains to the boys that they have already made friends because they made friends during various trials. The author explains the truth to the audience through the lips of the "wise old man": "A friend is a person with whom you have become friends, who understand you perfectly and is ready to come to your aid at any moment. You are happy with him; you miss him when he's away; you always want to see him." In the episode of saving the drowning man, G. Gilmanov makes play with the episode from the folk tale "Turnip": not only children but also the dog participates in saving Marat.

CONCLUSION

G. Gilmanov belongs to the "old school" of drama. Didactic pathos dominates in his plays. The playwright exploits the linear plot. Most of the images are taken from folklore. Hence, the critical plot schemes are from there. The writer undergoes individual images of transformation in order to reveal his authorial creative element. Plots are predictable and do not always correspond to the expectations of modern children, who tend to clip thinking. Sometimes the plot action lacks dynamics and amusement. When characterizing the characters, the playwright most often exploits the "speaking name" technique. Heroes are revealed through actions. The songs of the characters serve to create a harmonious atmosphere and convey their emotional experiences. The language of the playwright is not imaginative. Jokes, proverbs, and aphorisms are rarely found in texts. The writer does not use the potential of the game beginning in his works. The author takes care of the moral education of children, ignoring the concern for the growth of his intellectual potential. G. Gilmanov creates the conditions for emotional empathy. Dialogues of heroes are monosyllables. G. Gilmanov does not know the technique of wordplay. Humorous elements are poorly represented in the plays. Schematism is observed in the system of characters.

Tatar children's drama is in recession today. Galimyan Gilmanov is a writer who has tried himself in different genres. Based on an analysis of his plays, we concluded that a pronounced folklore principle dominates in his dramatic work for children.

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