



## OSMANIYE KORKUT ATA ÜNİVERSİTESİ FEN EDEBİYAT FAKÜLTESİ DERGİSİ



### **Creativity of the Contemporary Tatar poet Renat Kharis in the Context of the New Cultural Era (Libretto of the Musical Altyn Kazan)**

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#### **Abstract**

The article studies a part of the multifaceted creativity of one of the founders of the 'new wave' in Tatar literature of the twentieth century – Renat Kharis (06.05.1946). Renat Kharis as a poet played a major role in the development of national verbal art in Soviet times, in the era of 'socialist realism'. The work defines the poet's creation of a new cultural era' in Tatar literature already at the end of the twentieth century; emphasizes his modern creative credo and the peculiarities of artistic thinking as a playwright of Modern times. The main characteristics of his literary activity and, in particular, his libretto for the musical 'Altyn Kazan' are revealed. The hermeneutic approach to the analysis of artistic phenomena is applied in the work, and the historical and cultural method is used in the study of the epoch and the personality of the poet. The study is based on the material of the poet's play 'Altyn Kazan', with the possibility of reviewing his other librettos - 'Kara Pulat', 'Altyn Urda', 'Poet's Love'. The study revealed that the artistic and aesthetic motifs 'Altyn Kazan', 'Kara pulat', 'River', 'Feather', 'Creation', are important categories in the picture of the world of the Tatar people, have a historical character. Renat Kharis urges to think seriously about their preservation in the worldview of contemporaries for the continuation of life and for the development of the nation. The author postulates the possibility of expanding the study of the concepts of the "New Cultural Era" in the history of the Tatar people in the works of other Tatar writers of the late XX- early XXI century.

**Keywords:** *Renat Kharis, libretto Altyn Kazan, Tatar libretto, Tatar musical, postmodernism, new literature*

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## Çağdaş Tatar Şairi Renat Haris'in Yeni Kültürel Çağdaki Yaratıcılığı (Altın Kazan Müzikalinin Librettosu)

### Özet

Makalede, yirminci yüzyılın Tatar edebiyatında “Yeni Edebiyat”ın kurucularından biri olan Renat Haris (06.05.1946)’in yaratıcılığının bir kısmı ele alınmaktadır. Bir şair olarak Renat Haris, Sovyet döneminde “sosyalist gerçekçilik” içinde ulusal söz sanatının gelişmesinde büyük rol oynamıştır. Makalede, daha yirminci yüzyılın sonlarında Tatar edebiyatında şairin “yeni bir kültürel dönem” yaratması hususu ele alınmakta; modern zamanların bir oyun yazarı olarak modern yaratıcı inanç ve sanatsal düşüncenin özellikleri vurgulanmaktadır. Edebî faaliyetlerinin temel özellikleri ve bilhassa “Altın Kazan” müzikali ile ilgili librettosu söz konusudur. Bu çalışmada, sanatsal fenomenlerin analizine hermenötik bir yaklaşım uygulanmakta ve şairin yaşadığı çağ ile yaratıcılığı incelenirken tarihsel ve kültürel bir yöntem kullanılmaktadır. Çalışma, şairin “Altın Kazan” oyununun materyalinden hareketle “Kara Pulat”, “Altın Urda”, “Şairin Sevgisi” gibi diğer librettolarını da gözden geçirme olasılığı ile gerçekleştirilmiştir. Çalışmada “altın kazan”, “kara pulat”, “nehir”, “tüy”, “yaratılış” gibi sanatsal ve estetik motiflerin Tatar halkının zihninde tarihî nitelikteki önemli kategoriler olduğu ortaya konulmuştur. Renat Haris, ulusun yaşamının devamı ve gelişmesi hususunda çağdaşlarını ciddi bir biçimde düşünmeye davet eder. Haris, Tatar halkının tarihinde “Yeni Kültürel Çağ” ile ilgili kavramların yirminci yüzyılın sonu ve yirmi birinci yüzyılın başındaki diğer Tatar yazarlarının çalışmalarından hareketle genişletilmesi gerektiğini ifade eder.

**Anahtar Kelimeler:** *Renat Haris, Altın Kazan librettosu, Tatar librettosu, Tatar müzikali, postmodernizm, yeni çağ edebiyatı*

### 1. Introduction and Methods

The twentieth century gave birth to an enormous number of projects that gave birth to a long-awaited blossom. The personality of RenatKharis was a forerunner of this epoch and with a burning heart of Danko burst into Tatar literature and the public at the beginning of the 60s. He created a new cultural layer, a wave in Tatar literature. With his poems, songs that are still performed by the Tatar community around the world, as well as at national music festivals (such as “Iman Moni”, “The Kremlin Festival”, jazz evenings, etc.), he develops the culture of the Tatar people. The Tatar young generation brings songs from different countries of the world to the words of Renat Haris – “Ak Chechek”, “Zenger Toman”, “Kukchechek”, “Yilmay”). He raised the art of writing and art of influence on people’s consciousness. His poems at the same time carry a powerful life-giving energy, subtle gentle spirit of love feelings, and at the same time is being the defensive shield for the preservation of cherished themes, images, and symbols of people.

At the moment, the study of Tatar drama is becoming very relevant. This is also explained by the activity of the creative process of some authors, the renewal of the genre composition, and the search for artistic forms. With this approach, the work of the poet and playwright Renat Kharis acquires a very special significance.

Renat Kharis is a representative of a generation of energetic and nationally minded Tatar intellectuals who came to Tatar literature in the 1960s of the twentieth century. They played an important role in the socio-spiritual renewal and cultural rise of the Tatar people in the second half of the twentieth century. One of the brightest phenomena in the work of Renat Kharis is the interaction of literature and theater and the process of literary works stage transformation, which was actively developed in the 2000s.

R. Kharis is the author of more than forty poems, about a dozen poetic cycles, more than one hundred and fifty songs, romances, cantatas, oratorios. Together with the composer M. Yarullin, he is the founder of the genre of oratorio in the Tatar national art. Operas are written based on his poems ("Idegey", R. Gubaidullin; "The Love of the poet G. Tukai", R. Ahiyarova), ballets are staged ("The Legend of Yusuf", L. Lyubovsky), TV films are filmed ("Kamil Yakub", "The Shore of Saydash", "Reckless Love"), radio plays are played on the air ("Sabantuy", "Harmonist", "Chekhov Bazaar", "Khudyakov").

The need to study Renat Kharis works in the context of the creator of the "New Cultural Era" in Tatar culture is also determined by the fact that a review of his theatrical librettos written and staged on stage in the last 20 years allows us to identify the leading trends of our time that are inherent in Tatar culture. It also allows us to identify general patterns of development of modern Tatar drama. This determines the novelty of our research.

The degree of study Renat Kharis works, modern Tatar drama and theatrical art in this perspective continues to be relevant. Tatar literature has been sensitive to cultural and ideological changes since the 1980s and strives to reflect them in artistic and aesthetic ways. Emphasizing the role of playwrights in reflecting such changes, A.Akhmadullin wrote: *"Within the critical events taking place in the country, the genre of drama seeks to find its place, to provide the stage with modern works"* (Akhmadullin, 2012, s. 8). Literary critic A.Zakirzyanov rightly noted: *"The authors, with the help of new compositional techniques, unique visual means, lead to serious reflections and discussions, disputes with the reader-viewer about the fate of the nation in its past, present and future"* (Zakirzhanov, 2019, s. 323). The author of this article has been conducting

serious research since 2000 on the manifestation of elements and concepts of a "new type" of culture in Tatar culture and literature - "postmodernism" (Shamsutova, 2005, s. 6-12). Many articles and dissertations (D.Zagidullina, Y.Nigmatullina, A.Zakirzhanov, etc.) were written on this topic of "a new type of culture – the culture of postmodernism". They focused on the problems of the repertoire, the problems of plays, the creation of symbolic, characteristic images.

We can see a detailed factual assessment of the works of Renat Kharis (a kind of "voice of his time") in the articles by N.Yuzeev (1973), T.Galiullin (1975), N.Khisamov (2004). From the perspective of their time and research concept, the authors of the articles revealed the significance of Renat Kharis' work, made an artistic analysis of his poetry. In Soviet times, the Tatar poet Sibgat Khakim spoke of the poetry of Renat Kharis as an "organic fusion of thought and feeling." Tatar criticism called R.Kharis a poet-philosopher, a poet-thinker. Doctor of Philology N.Khisamov, measuring the power of R. Kharis' creativity, noted, *"The poetry of R.Kharis is a temperamental, full-fledged artistic phenomenon... the poet's work on the path of mastery led to the mastery of poetic plasticity. This is the most important indicator of maturity"* (Khisamov, 2004, s. 430). After the onset of the "millennium", one of the first was F.F.Khasanova's study "Poetry of Renat Kharis", which characterizes the state of R.Kharis' poetic creativity (Khasanova, 2005).

However, despite the existence of such studies, the problem of revealing the work of Renat Kharis as a modern playwright remains open and requires at least a review of his most outstanding dramatic works, which raised the theatrical art of Tatarstan at the beginning of the 21<sup>st</sup> century to a new level, especially Tatar opera art. We do not focus on such aspects of Tatar theatrical art and the poet's work as touching on the particular problems of the functioning of his plays on stage (this is the business of theater critics); we also do not do a study of the poetics of his individual reworked works and do not look for the exhaustive depth of the problem posed (this refers to the structural analysis of a work of art). We see that the creation of a libretto for such wonderful theatrical productions requires an urgent need to analyze the reasons and ways of addressing the themes of the libretto and the specifics of their implementation on the stage of the Tatar theater of the early 21<sup>st</sup> century.

The purpose of our research is to show the role of Renat Kharis in the creation of a "New cultural Era" in Tatar culture and to identify new cultural and aesthetic features of Renat Kharis' work in recent years. To achieve the above goal, the following tasks are set: 1) to determine the philosophical aspects of the dramatist's understanding of the influence of society on a person; 2) to analyze the libretto "Altyn Kazan" ("Golden Kazan", 2006) in comparison with his other

librettos that most fully reflected the characteristic features of the problem under study; 3) to determine the cultural-historical and national-philosophical aspects of the state of the "new cultural era" in national literature and identify new qualities in the evolution of culture.

The subject of the study was the poet's dramatic legacy: his libretto "Altyn Kazan" and other works for operas and ballets, musicals, rock opera; the peculiarities of their embodiment on stage and the peculiarities of perception by the Tatar people, modern critics.

When preparing the article, the authors used the scientific works of such scientists as A.G. Akhmadullin (2012), M.Kh.Bakirov (2012), A.M. Zakirzyanov (2019), A.M.Sattarova (2003), A.A.Shamsutova (2003), and others. As well as publications by Tatar, domestic and foreign authors, which address special issues of "postmodernism", "mythopoeics", "mythologism", archetypes and symbols (C.G.Jung, 1991, 1993; Ye.Meletinsky, 1994; M.Bakhtin, 2000; R.Barth, 2008, 2014). And modern approaches of the theater school to the analysis of performances (A. Chepinoga, G.Ganzburg). When analyzing productions, the author of the article does not limit himself to literary studies of dramatic works in general, he also resorts to the consideration of their stage embodiment.

The main research methods are cultural-historical and hermeneutic methods, the method of holistic analysis of a work of art. This methodological approach opens up new opportunities in the study of philosophical and aesthetic concepts and trends. It allowed to revealing the nature of national concepts such as "watan" ("homeland"), "millet" ("nation"), "devotion", to evaluate and understand the mechanisms of the emergence of transformational changes, their "fit" into the cultural and historical context of their time.

## **2. Findings and Discussion**

Ideologically and artistically, Renat Kharis made a great contribution to the formation and development of Tatar literature of the Third Renaissance period at the beginning of the XXI century. The poet, in whose spiritual heritage the theme of the nation is stretched by a red thread, focused his literary activity on the criticism of hostility, fragmentation, national foundations of Tatar life. In the initial period of his work in the 1960s, he made attempts to change these issues with the help of intellectual thought. The poet, who always stands at the forefront of poetry with his original creative discoveries, is again revealed to the reader in the works of recent years. Here the personality of R.Kharis is embodied as a thinker, sage, philosopher.

*“The works of R.Kharis are interesting because they promote the metaphysics of the renaissance and are supported by anthropocentric morality”*(Shamsutova, 2006, s. 101-102). Taking the theme of being as a reference point for oneself testifies to the high level of the poet's philosophical thought. R.Kharis perceives the course of life figuratively and philosophically, intertwining the worldview with metaphorical and metonymic images. R. Kharis raises a person to the level of the Absolute. This stage of R.Kharis' creativity appears as a period of maturation of the state of perception of the world and determination of the depth of the human soul. As a result of the analysis, we came to very interesting results. These results are reflected in the following chapters of the article.

### **2.1. A new Cultural Era in Tatar History**

The new millennium and the twenty-first century have broken the old value systems. We can see a cultural gap between generations and a change in previous standards. New national values and other landmarks of the future are coming into the life of the Tatar people. The new cultural era in the last decade of the twentieth century led to a huge shift in the consciousness of the Tatar people. At the same time, there is a gradual comprehension of the dramatic history of the people and the place and Person mission, on the whole. A new type of culture has arisen which was oriented toward the national consciousness, toward the historical past and toward the progressive future of the Tatar people. Poetry is generally understood as a form of reflection on the world, the meaning of life and humanity. And again, the figure, the personality of Renat Kharis with his exclusive creative projects that were highly appreciated not only in Tatarstan but also on a Russian scale, stands at the forefront of this cultural epoch. Libretto *Altyn Kazan* (the Golden Kazan) by RenatKharis examines the picture of the Tatar people's world in specific ways of reflection, which leads to the fact that the whole person symbolically finds himself in the poetic word.

The search for themes and images to replace the old worldview cannot do without reference to *old* images and motifs that are considered archaic. This testifies to the uprising of secondary artistic systems, the constructive principle of which is the interaction between the old and new structures of existence, history and life. It seems to us that that is why in every literary, artistic work RenatKharis seeks to build a complete and simultaneously universal image of the world. Yes, that is why many of his works are mythological, and they expand the consciousness and historical boundaries of people's memory. In his works, we can see different types of

mythopoeics, such as mystical, rationalistic, psychological and social types. However, in all of them, there is an artistic image of the world order that governs *cultural eras*.

What is the image of the world order? It is the Cosmos, the Creator. RenatKharis takes a local plot, based on national motifs, legends that have sentimental value for the people as a memory of previous cultural epochs, and are inseparable from their mentality, and through them makes events from the pages of the past as a concentrated embodiment of the meaning of existence and human life. The heroes of his poems, libretto of the opera, ballets and musicals are all well-known historical figures, but all of them, as embodiments of the will of Cosmos-Creator, have come to be symbols of culture and spiritual good at certain times.

A new type of culture that emerged at the turn of the twentieth and twenty-first centuries was called *postmodernism*. We cannot say that it was born only of a deep disillusionment and doubts about the artistic directions of the Soviet era. It was born of an absolute desire to reveal its own, national nature (Shamsutova. 2003:3). RenatKharis works and creates in that very flow. He writes very much for theatre, particularly for opera and ballet theatre. Here we would like to give a few examples that have taken Tatar music and performing arts to a new level. These works are included in the tours of the Tatar Opera Theatre, and audiences in many countries around the world are familiar with them. Moreover, they have made our city a center of high culture with an ethnic, national flavor.

His most famous works are the libretto of the Poet's Love opera (composed by Rezeda Akhiyarova) and *Kyssa-i Yusuf* (The Legend of Yusuf). RenatKharis always concentrates on major themes and major imagery. The *Kyssa-i Yusuf* ballet about Joseph the Fair is a world story. Poet's Love is the opera about the most famous Tatar poet Abdullah Tukay, an absolute reference for the Tatar people, and not just for the Tatar people. The Golden Horde ballet is based on a libretto by RenatKharis, is about the most powerful state of the Middle Ages.

In 2015, Renat Kharis' tandem with composer Elmir Nizamov embodied a new genre in Tatar performing arts - the Tatar musical. It was written based on a libretto by Renat Kharis, *The Black Chamber*, and was an event that, in a union of the most valuable features of Tatar culture, such as openness to the world and national color, presented another new example of the genre, the *Tatar musical*.

The demonstrative interaction between such structures as old and new, good and evil is clearly visible in the libretto to the opera *Sujumbike*, dedicated to the ruler of the Khanate of Kazan in the 16<sup>th</sup> century. This is a work where the romantic binary world built on the antithesis of the ideal and reality is presented in the frame of a realistic world. The author says the following in one of his interviews: “*I found one formula, Sujumbike will have this text in one of the arias: “I have married many times, but each time not to a man, but to the throne”*” (Mamayeva, 2018). This is the interpretation organized according to the principle of the interplay of characters and circumstances that Renat Kharis gives in his libretto.

## **2.2. The libretto of Renat Kharis’ musical *Altyn Kazan* in the experimenting era**

Tatar rock-opera *Altyn Kazan*, written by Renat Kharis, premiered in Kazan in April 2011 at the Karim Tinchurin Theatre. It is a rock-opera in the Tatar language with a symphony orchestra, rock arias, archery and martial arts scenes (Composed by Elmir Nizamov). It was the first rock-opera imbued with national color. It resonated widely in the cultural life of the town, the republic and the country (Ganzburg, 1990, s. 79). “*Thanks to the inventiveness and incredible density of the musical dramaturgy, the musical Altyn Kazan acquired the sought outcome of the national epos, which entered into an exciting resonance with the dynamics of contemporary rhythms. The European sophistication of harmonies and opera writing in combination with the outstanding format of rock music and blinding charm of pop hits have masterfully intertwined in it with lush ornamentation of folk allusions*” (Dudin, 2020)”, was a high opinion of this work. In *Altyn Kazan* the romantic archetype and the legend of Kazan’s founding are travestied by *low texture*, that is, the world of *raiders* - contemporary youth from Tatar reality. Here the real world is correlated with fairy-tale archetypes that shine through (Kharis, 2014, s. 2).

All the librettos by Renat Kharis are distinguished by their sophistication. And this means that they are based on classical art. However, he was able to transfer this state into modern democratic, postmodern art. And we understand that today it is becoming a necessary component of all kinds of art and culture.

His librettos are constructed as a "folk" performance because they involve the masses, the image of the people. But whatever their content, the seed of "sophistication" grows in them, thanks to which the performances become both refined and at the same time intense.

Here I would like to note some similarities of the libretto by R. Kharis from Brecht's dramaturgy (B. Brecht). This is manifested, first of all, in the fact that R. Kharis makes the libretto



both accessible and difficult. This is a contradictory position for art. However, R. Kharis resolves this question. Both the directors and the composers of his libretto are involved in this. In his article "The Testimony of the Theater", which was published in 1965 in the May issue of the magazine "Esprit", the famous scientist, philosopher Roland Barthes wrote: "*What is considered a rule — recognize as a crime*" (Bart (Bartes), 2014:12). The time when the old canons and rules underlying culture are violated becomes a "new era" in culture. Renat Kharis creates exactly such an era with his works. These librettos do not contain those criminal rules that were laid down at the beginning of the Soviet period, and then strengthened in the 1960s. This brings the audience (the people) closer to the art of opera more than in previous years.

We know that literary works are also differentiated by sustainability. We are confident that the works for opera performance by RenatKharis will indeed reach a larger and larger audience, an entire era because there was no national opera or ballet on the Tatar theatre stage for a very long time after the operas written by Tatar poets and composers between 1929 and 1959. It is only due to RenatKharis' stage work that *a new cultural era* in Tatar musical performance has dawned. This relatively coherent artistic trend took shape only at the beginning of the twentieth century. We hope that it can crystallize into a historical and literary system and a trend.

### ***2.3. The libretto of Renat Kharis' musical Altyn Kazan: Mythopoetics and folklore traditions***

#### ***in the text of the libretto***

The new type of culture of the beginning of the 21st century has overhauled the whole system of spiritual values: it has overturned petrified notions and attitudes and given a powerful impetus to the renewal of the artistic consciousness (Chepinoga, 2016, s. 362). RenatKharis romantically repulses the empirical practice of everyday existence and gives the world of the human spirit the status of a self-valued supreme reality of being. Being a poet, he entered this reality, began to explore new spaces, its heights, and began to search for sources of its inner light and dive into its *black holes*. And there are many black holes in high theatrical art such as opera and ballet. The very variety of genres RenatKharis works in testifies to the unprecedented breadth and depth of his artistic breakthrough. *«If we look at all the images created by him, we can see that they assert the world of the soul as an integral and self-sufficient universe (macrocosm)»* (Shamsutova, 2021, s. 319-320). This was the ground for the libretto of the high art genre (opera and ballet): *Kyssa-i Yusuf, Poet's Love, Altyn Kazan, The Black Chamber* and *Sujumbike*. In all of them, the macro-image of Chaos is skillfully intertwined with macro-models of History and Man.

Neither one supersedes the other. Not for a moment does the Romantic paradigm slip into oblivion, even the enlightenment tradition, which in turn is genetically linked to Classicism, retains its efficacy.

Appearance in Tatar literary studies of the late 20th – early 21st century. The "new wave" of works in line with the concepts of modernism (or postmodernism) led to quite significant contradictions in their interpretation, understanding and acceptance. Back in the early 2000s, A.Shamsutova, exploring new artistic phenomena in Tatar literature, stressed that there is a fact that works have been created in modern Tatar literature that do not fit into the usual framework of realism and romanticism. This also explains the inconsistency in the study and evaluation of this artistic layer, which occupies a special place in the modern literary process (Shamsutova, 2005, s. 5-6).

In the article included in the anthology "Modern Tatar Prose", A.Shamsutova draws attention to the fact that when clarifying "expressive means and techniques not peculiar to realistic literature, the original desire to comprehend being through creative thinking, as well as ways to revive a fictional model of life moving away from reality", one can see *«a distortion of the ways of creating reality in a work of fiction»*(Shamsutova, 2005, s. 8-9). In light of this, it seems interesting and relevant to compare the works of the author's mythology of Fauzia Bayramova, Renat Kharis, Galimjan Gilmanov, Marat Kabirov, Nabira Gimatdinova, Farit Yakhin, that is, works using the so-called "myth-making".

Renat Kharis' artistic skill has reached high levels of development. He combines in his works the depiction of mythological phenomena, elements of folk folklore and the creation of a fictional reality. Observing his works, we wonder how to consider the mythologism of the novel and the author's mythology – as a new genre, or as a method based on "artistic fiction". At the same time, in his works we notice a special character of artistic reflection - mythopoetics, which is directly opposite to realism. This is a penchant for mythology, for "creating a myth", which the poet himself treats with all seriousness. *"Since mythologism, and along with it mythopoetics, form the unity of the work and its integrity, not by analogy with how it is done in the real world. The pattern of the development of the mythopoetics of such works is quite different from the realistic pattern"* (Shamsutova, Karimova, 2021, s. 85).

The study of the problem of the relationship of the author's mythology in the libretto by R.Kharis as a fiction and reflection of reality is of great interest. To do this, we have to turn to the

study of the key philosophical and aesthetic concepts of the poet and his work. Such an analysis is necessary to identify the universal and specific in the depiction of reality and the perception of artistic fiction by carriers of national, Tatar, culture.

In the study of mythologism and the use of folklore motifs, the disclosure of the philosophical concept of being and man in the Tatar national consciousness is of great importance. Of particular interest is the disclosure of the essence of the concepts of "myth" and "philosophy of life".

In the last two decades, Tatar literature has been turning not only to the historical past of the people, but also to the older strata of the population — to the era before the adoption of Islam. Tatar verbal art turned with big and bold steps to mythology, to myth-making. This was natural, because mythology is an area that laid the foundations of modern culture, accumulated views and knowledge that explain the origin of humanity itself, the creation of the universe and the Earth. *"The appeal to mythology contributes to the reproduction of archaic images, elements preserved in the "historical consciousness" of the Tatar people, their "memorization", recreation in the memory of the modern reader"* (Shamsutova, 2005, s. 5). Before starting to read works of a mythological nature, it is necessary to clarify the content of the concept of myth. In modern science, there are several dozen definitions of the concept of myth. This leads to contradictions in its use.

Some scientists consider it as an "ideology" of the tribal period (Russian scientist A. Losev) or as an immature ancient philosophy (literary critic S. Averentsev and Ye. Meletinskiy) (Meletinskiy, 1994). The German scientist, psychoanalyst Carl G. Jung calls it the greatest knowledge that has accumulated the experience of mankind and has not lost its significance for different epochs (Jung, 1991). Consequently, myth is not only a determinant of ancient spiritual culture, but also a system of assessments of humanity, an artistic device that reflects these aspects in modern art.

Renat Kharis' appeal to myth-making, that is, to the recreation of the unreal model of the world in his works, takes place on a two-sided, double plane. Outwardly, it seems that the poet deliberately returned to the archaization of his work. That is, he describes his work in the spirit of ancient legends, using archaic-ancient images, plot elements, motifs. We call this aspect mythopoetics.

If we delve into the inner world of the work "Altyn Kazan", "The Legend of Yusuf", "Kara Pulat" ("The Black Chamber"), etc., we can observe the following. R. Kharis not only consciously,

but also intuitively builds his work on a mythological model, that is, builds it in the form of a myth, developing and changing it, borrowing ancient motifs. The characters, the images that he uses, may not think and speak archaically. The author creates his own image, his own myth, only imitating their external forms. This aspect is already called myth-making. Thus, when analyzing such works, these two important points should be taken into account.

Works of this nature can be seen in the Tatar literature of the early XX century. For example, "Zuleikha", "Lukman Hakim" by G. Iskhaki, "The Tragedy of the Sons of the Earth" and "Exiled from Heaven" by H. Taktash, "Tahir-Zuhra" by F. Burnash. In Soviet literature, there are practically no such works depicting life in an existential ("existence" means to live) plane, which was based on religious and mythological ideas about life, being. In modern prose, examples of existential works can be called "Kul balygy", "Wingless Seagulls" by F. Bayramova, "Albasts", "Flying People" by G. Gilmanov, "Deer" by N. Gimatdinova, "Karakosh" by M. Galeev, "In a black pool..." by Z. Khakimov, "The Witch's Daughter" by F. Yakhin, etc. (Shamsutova, 2005, s. 5-12).

In all the librettos of Renat Kharis, two levels of mythization can be traced. Some of them are valuable from the point of view of creating a myth, others - from the point of view of the peculiar use of ancient myths and legends to explain the essence of being. The main feature in all of them is the construction of an intriguing plot, the "revival" of mystical and mythological images, archaic universals. It is possible to point out the common features inherent in these works. These are: 1) The use of mythological images (deer, forest, mountain, witch, tree), 2) The use of an archaic-mythological motif or the creation and development of the plot, 3) the introduction of the image of Mother Earth, the disclosure of her essence (in the "Altyn Kazan" ("Golden Cauldron"), "Kara Pulat". "The Legend of Joseph";), the image of a bird, through the motives of life and death, 4) archaic disclosure or intertwining of reality with antiquity, 5) the disclosure of the connection between man and the Universe at the level of microcosm and macrocosm. K. G. Jung explains the use of such images-archetypes that covertly affect the "spheres of the unconscious" of a person and the spiritual world of a person of a new era. In his opinion, these archetypes represent a system of minute images that penetrate into the human consciousness and create an image of Mother Earth: *"Phylogenetically, we grow from the dark and cramped depths of the earth. As a result, the most immediate factors have turned into archetypes, and these archetypes "affect us first of all"* (Jung, 1993, s. 133). This means that writing works of this kind is not fiction, but a reflection of the "state" of the soul, the form of thinking, the worldview of the poet and his audience.

In the libretto of Renat Kharis, imbued with mythological thinking, there is a center that holds events. We call it the "cradle of events." The place where the event develops always acts in interaction with the chronotope and the ethnos. And the chronotope becomes the ratio of time and space where events take place.

For example, in the work "Kara Pulat" ("The Black Chamber"), the Chamber is not only a place of mystery, but also a place that is the source of spiritual experiences, purity of the soul of girls, connecting them with the Divine. This chamber is a place where they keep the purity of the soul, are responsible for the fate of the girls. In the "Altyn Kazan", the hero's mother is seen by people as a sorceress. The forest in which she lives is a place of memory of the people, where the heritage is kept, it is also a part of the Universe through which the soul of the khan, the people, is purified.

Thus, through the mythologized consciousness R.Kharis tries to write the history of the people, where the main character is the Tatar people. Along with the folklore component of his works, his libretto sharply emphasizes the invincible power of national patriotism and all together constitute the main idea of the works.

Let us turn to the poetics of the libretto "Altyn Kazan". The author raises classical problems: moral and ethical, socio-political and philosophical. Using the example of the fate of a young guy, the author reveals the social and political conflicts of the era - this is both hostility and persecution of free-thinking people. In the center of the narrative are several generations, several families, through which the poet reveals his views on the historical process. The presence of real historical figures, showing the maturation of heroes, the formation of personality creates a portrait of the era of the Kazan Khanate. The main idea becomes non-resistance to evil by violence, through which life and death, war and peace, the universe and man are revealed. To convey the tense inner state of the main character, the writer makes an analysis of the "dialectic of the soul" of the heroes (psychological analysis). The drama of the libretto is also enhanced by the "family problems": love, engagement. Thus, the author's mythology of Renat Kharis makes it possible to show the dialogue of tradition and the tragedy of personality. The main "codes" of the Tatar-Turkic mentality are "deducted" from R. Haris, just as the "key" to his work is found in the folk tradition itself, folklore.

When studying modern literature, folklore and mythological materials embodied in the works of modern Tatar writers are valuable to us. Folklore and literature, according to

K.Kazankova, are in a state of continuity, although at first glance, they seem to have been separated for a long time. However, they *"enrich each other and function according to the principle of complementarity, since only together they are able to satisfy the artistic needs of society"* (Kazankova, 2011, s. 17).

Folklore, reflecting the surrounding reality, is itself this reality. Therefore, the people still believe in legends, legends, myths, fairy tales (Karimova, 2016, s. 881-885). This is the reason that the modern reader perceives folk art, although on a subconscious level, nevertheless folklore reflects the surrounding reality and is at the same time an attribute of this reality. Starting from folklore, writers can easily take steps towards "author's mythology", mythological novel, mythologism or "magical realism", which is confirmed by the works of not only Renat Kharis, but also Galimzhan Gilmanov, Nabira Gimatdinova and others. R.Karimova, who studies the problem of the relationship between Tatar fairy tales, folklore and Tatar literature, emphasizes the direct correlation of folklore and literature in the context of national identity. In her opinion, *"the work on the formation of national consciousness consists in the fact that writers take traditional forms of historical folklore, accumulating the traditions of the ethnos, and put new ideological content into them"* (Karimova, 2016 :881-885). In other words, they revive the ethnic consciousness of the people and raise them to the level of understanding their "exodus". Renat Kharis skillfully uses a very important point in his librettos.

These are the elements of the "game", "tamasha-spectacle", "choral singing". Folklore is based on the category of "game", brought to the fore as an independent approach in professional theater and forming the essence of theater. In Renat Kharis's libretto "Altyn Kazan" we also meet with him, perceived as a "folk performance", "folk theater", we meet with "the world within the world": here we can show 1) performance (play) in accordance with the image, 2) "the formation of the second world". *"It is at this moment that the concept of "I" becomes the concept of "not me", the performer stands out from the crowd, the category of "spectator" is formed"*. (Shamsutova, 2021, s. 35-43)

I would like to dwell on the process of "performing" a folklore work. Renat Kharis's "performance" looks like in religious rituals, rituals, games, dancing, singing, reading. In all these cases, "execution" is an act of "communication" ("communication"). (In modern drama, this process is commonly referred to by the terms "dialogue", "monologue"). The "process of communication" creates the theatricality of folklore works that we are aware of. Although both in

modern theater and in folklore, where there is a "folk theater", it is perceived as a way of expressing attitudes (to the world, to speakers, to each other).

As mentioned earlier, both professional theater and folklore create two worlds. Although the latter mainly involves specially trained and prepared actors for the game, in both cases the episode "life within life" appears (in the literature of ancient times we called this "frame narrative"). What does "life within life" mean? Firstly, as the ancient Greek philosopher Sophocles said (later this phrase was repeated by the English writer V. Shakespeare: "life is a theater"), "life is a game". Therefore, life itself is a "creative process". He has fans and players (Shamsutova, 2021, s. 43).

According to the same principle, ancient centuries are recreated in the libretto. "Communication" here takes place in two different planes: 1) horizontally-social and 2) vertically-spiritual. As in folklore, in the "Altyn Kazan" in the horizontal plane there is communication with the environment, contemporaries. Communication with the Creator, other sacred beings, ancestral spirits, and future generations takes place in the vertical plane. Communication is based on the category of text. The "text" in folklore can be verbal (verbal), musical, kinetic, subject (Unlu, 2006, s. 103; Keskin, 2008, s. 106-109). Also, these texts can be enriched with auxiliary elements – timbre, speech intonation, singing, gestures and facial expressions, expressiveness. All this is very harmoniously and exquisitely conveyed by Renat Kharis in the libretto "Altyn Kazan". This is the basis of opera, rock opera. They have a common form of "appeal" (dialogue-appeal). He mainly addresses the khan, the main character, his mother, and the people.

Proceeding from the above, we see that the basis of the libretto "Altyn Kazan", as in folklore, is theatricalization. This is a solid foundation for the formation of such a phenomenon as theater, opera. The librettos of Renat Kharis have self-sufficient value as cultural and intellectual projects. Moreover, these are projects of a global scope – the recoding of pages of culture, national history, a radical change in aesthetic priorities, the creation of a new language of art. All this is aimed at "forming a truly national type of consciousness", a new person, and revising the system of fundamental values of the people.

### **3. Conclusion**

So, the problems considered in the study and the analysis carried out allow us to formulate the following conclusions.

1. The artistic tendency to show the history of his people in such a large-scale format turns into a kind of forceful line, an artistic intensity that feeds viewers, researchers and searches of many writers and poets. We are glad that the beautiful building of the Musa Dzhaliil Tatar Opera and Ballet Theatre pleases us every season with works with a national plot and images. It charges with creative energy, arouses national pride and carries away the *beautiful story* of the Tatar people for a thousand kilometers.

2. Renat Kharis' librettos are valuable in their own right as cultural and intellectual projects. Moreover, they are projects of a global scale, such as recoding pages of culture, national history, radically changing aesthetic priorities, and creating a new language of art. All these projects are aimed at the *formation of a truly national type of consciousness* and a new individual and at revision of the system of fundamental values of the people.

3. In the context of the *new cultural era*, we can say that Renat Kharis' work coexists in a single global cultural space, creating a multicolored patchwork of artistic fabric of his people's culture.

4. The work of Renat Kharis shows that a new type of artistic consciousness – symbolism - is being formed in Tatar literature at the beginning of the 21st century. In the poet's libretto, diverse artistic trends interact with each other, opening up new possibilities of realism and romanticism. The study showed that the manifestation of national plots in the Tatar drama of the beginning of the 21st century is the result of socio-political influence. The postmodern elements found in the text of the libretto by Renat Kharis served as the basis for the author to pose the problem of the relationship and mutual influence of the concepts of a "new type" of culture and a "new cultural era" and the formation of "metamodernism".

5. New cultural and artistic concepts of Renat Kharis is a speculative system that expressed a certain way of understanding and interpreting historical and political phenomena of his time. There is always an implicit emphasis of learning in them.

6. Renat Kharis appears before us not only as a playwright, but also as a historian, since his plays transform historical material for artistic purposes. His concepts of "destruction" and "creation" can be associated with the symbolization of the personal perceptual experience not only of his characters, but also of himself. They are connected through the imagination of the heroes, through motives (for example, the Biblical motif of the battle against evil; archetypal motives of the road, paradise, etc.) or antinomy (struggle-world, people- personality, truth – lie, etc.).



7. The life practice of the twentieth century and of the twenty-first century still consists of truly revolutionary achievements. They show society and humanity that Heaven is the limit of our Life. These achievements would not have been realized in the Tatar culture without talented personalities as Renat Kharis.

We are deeply fascinated by the enormity of the poet's creative output. Very few poets and the strongest poets in spirit only manage to create tirelessly over long years just and at the junction of eras shifting cultural paradigms. Only those who can lead new directions are rewarded with powerful energy, creative force and discoveries. This is exactly the case with the personality, the work of Renat Kharis. I admire the colorfulness of images, symbolism as the brightest phenomenon in his works, and the intensity of vivid expressions.

All of the above allows us to state that the use of a polymethodic approach in the study of the basic concepts in the plays of Renat Kharis confirms the fruitfulness of the chosen methodology for the analysis of complex artistic and aesthetic categories, and the research undertaken will allow a broader study of the artistic reflection of historical events in the Tatar dramaturgy of the early 21st century.

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