

NATIONAL AND CULTURAL CODES IN THE WORKS OF MODERN TATAR POETS RENAT HARIS AND RAVIL FAYZULLIN

The study of the specifics of the manifestation of national and cultural codes in the literatures of the peoples of Russia, in particular, in the work of modern Tatar poets, is of great scientific and practical interest for researchers. The article presents the result of a systematic and complex analysis of the work of modern Tatar poets Renat Haris (1941) and Ravil Fayzullin (1943) in the aspect of revealing the originality of the artistic embodiment of national cultural codes. The object of the research is the poems of Renat Haris and Ravil Fayzullin. The subject of the research is the artistic embodiment of national and cultural codes in the works of Renat Haris and Ravil Fayzullin through the analysis of symbolic images, universals, allusions and genres, features of color and light images. The leading research method is a systematic approach, which allows applying historical-functional, historical-genetic, comparative-typological and historical-functional methods to the study of the work of modern Tatar poets. The article is dominated by an interdisciplinary approach that makes it possible to adequately determine the current state of Tatar literature and literary criticism in the context of the cultures of the peoples of Russia, near and far abroad. The Tatar national picture of the world also includes musical images such as kurai, accordion, etc., in relation to Tatar poetry and music, the concept of “mon” is often used, which is difficult to translate into other languages, in this regard, an analysis of the works of Renat Haris and Ravil Fayzullin allows us to reveal the problem of “untranslatable” in Tatar literature. The work of the studied poets reflects the Tatar national picture of the world, reveals its main components: the image of the motherland and native land, concern for the fate of the Tatar language, literature and culture in the era of globalization. Poets dedicate their poems to the description of national holidays (Sabantuy), traditional symbols of the Tatar people (images of a white leopard (ak leopard), horse, white towel, etc.), spiritual and moral values and the history of the Tatar people are described in their poems.

Keywords: literature of the peoples of Russia, Tatar literature, national codes, cultural codes, national picture of the world, Renat Haris, Ravil Fayzullin, dialogue of cultures, literary translation, images-symbols, color and light images.

НАЦИОНАЛЬНЫЕ И КУЛЬТУРНЫЕ КОДЫ В ТВОРЧЕСТВЕ СОВРЕМЕННЫХ ТАТАРСКИХ ПОЭТОВ РЕНАТА ХАРИСА И РАВИЛЯ ФАЙЗУЛЛИНА

Изучение специфики проявления национальных и культурных кодов в литературах народов России, в частности, в творчестве современных татарских поэтов представляет огромный научно-практический интерес для исследователей. В статье излагается результат системно-комплексного анализа творчества современных татарских поэтов Рената Хариса (1941) и Равиля Файзуллина (1943) в аспекте выявления своеобразия художественного воплощения национальных культурных кодов. Объектом исследования являются стихотворения и поэмы Рената Хариса и Равиля Файзуллина. Предмет исследования — художественное воплощение национальных и культурных кодов в произведениях Рената Хариса и Равиля Файзуллина через анализ образов-символов, универсалий, аллюзий и жанров, особенностей цвето- и светообразов. Ведущим методом исследования является системный подход, который позволяет применять к изучению творчества современных татарских поэтов историко-функциональный, историко-генетический, сравнительно-типологический и историко-функциональный методы. В статье доминирует междисциплинарный подход, позволяющий адекватно определить современное состояние татарской литературы и литературоведения в контексте культур народов России, ближнего и дальнего зарубежья. В татарскую национальную картину мира входят и музыкальные образы такие, как курай, гармонь и др., применительно к татарской поэзии и музыке часто употребляют трудно переводимое на другие языки понятие «мон», в этой связи анализ произведений Рената Хариса и Равиля Файзуллина позволяет раскрыть проблему «непереводимого» в татарской литературе. В творчестве исследуемых поэтов отражается татарская национальная картина мира, выявляются её основные компоненты: образ родины и родного края, беспокойство за судьбу татарского языка, литературы и культуры в эпоху глобализации. Поэты посвящают свои стихотворения и поэмы описанию национальных праздников (Сабантуй), традиционным символам татарского народа (образы белого барса (ак барс), коня, белого полотенца и др.), в их стихотворениях и поэмах воспеваются духовно-нравственные ценности и история татарского народа.

Ключевые слова: литература народов России, татарская литература, национальные коды, культурные коды, национальная картина мира, Ренат Харис, Равиль Файзуллин, диалог культур, художественный перевод, образы-символы, цвето- и светообразы.

Introduction

The work of modern outstanding Tatar poets Renat Haris and Ravil Fayzullin is considered in this article through identifying the specifics of the embodiment of the Tatar national cultural codes that reflect the

Tatar picture of the world, reveal its main components: the image of the motherland and native land, national holidays, spiritual and moral values and the history of the Tatar people, and also determine the organic links between the creativity of these writers and poets with the Tatar national culture and literature.

The work of the People's Poet of the Republic of Tatarstan Renat Haris (Harisov Renat Magsumovich, born in 1941) is distinguished by a wide thematic range: his works are devoted to understanding the moral, philosophical, socio-political themes of the past and present of the Tatar people, Russia and the world community. The wide range of interests of the poet corresponds to the genre diversity of his work. The artistic world of Renat Haris includes epic genres such as a novel in verse ("Isemsezlär"), more than fifty poems on philosophical, historical, love themes. Only in 2020, Renat Haris published two new poems: the poem «Török Valy» ("Turkish Wall»), which tells about the feat of the young lieutenant Ya.K. Faizov during the Great Patriotic War and the poem «Tatar aty» ("Tatar horses»), dedicated to the 100th anniversary of the TASSR, in which, through the fate of the Tatar horse (there is such a breed), which has become a symbol of the Tatar people, the author talks about the glorious past and outlines prospects for the further development of the Tatar nation. The work of Renat Haris is distinguished by innovation and relevance: he vividly reacts to the events of our time, denoting topical problems, for example, in the journalistic poem "Tatar Titanic", dedicated to the death of the ship "Bulgaria" on the Volga River, during the crash of which many children died. Whatever topic the poet touches on, the leitmotif of his works is love, which drives both historical events and the fate of each of the individual people.

Ravil Abdrakhmanovich Fayzullin, a people's Poet of the Republic of Tatarstan, a laureate of the Literary Prize named after Gabdulla Tukay, is the author of more than 50 books published in Tatar and Russian. In addition, many of his works have been translated into German, Polish, French, Turkish, Kyrgyz and other languages. Already his first books, published in 1966–1973, "Ajagan" ("Zarnitsa"), "Monologlar häm dialoglar" ("Monologues and Dialogues"), "Märmär" ("Marble"), "Naz" ("Nega"), characterize him as a peculiar author who introduced a new stream into Tatar poetry.

In the poems of Ravil Fayzullin: ("Körəshchelär" ("Wrestlers"), "Gadilärge hymn" ("Hymn to privates"), "Saydash" ("Saydash"), as well as in poems for children ("Rəsem yasym" ("I am painting", 1965), "Kyməch pesheruchelär zhyry" ("Song of bakers", 1977), "Chəchəklär ysterdem" ("I grew up flowers", 1979), "Palasny kem kagar?" ("Who will shake off

the carpet?”, 1980), “Yakty moŋ” (“Light sadness”, 1983), “Syagat belən Sagyyt” (“Hours and Sagit”, 1989) is the leitmotif of love for the Motherland and native nature. Ravil Fayzullin’s poetry is dedicated to phenomena dear and close to every person, such as love for the motherland, for the native home, native nature, the transforming power of Love, beginning with love for the mother, for one’s small homeland and native language.

Thus, the purpose of our study is to determine the specifics of the works of modern Tatar poets Renat Haris and Ravil Fayzullin through the identification of systems of signs of national and cultural codes that have been entrenched in their poems and poems, comprehending their interactions. The volume of a small article does not allow us to fully reveal such a capacious concept as a national picture of the world, so we will focus only on its individual elements, which show that the work of Renat Haris and Ravil Fayzullin is focused on the Tatar artistic and national tradition.

Methods and material

We examined the most significant examples of the artistic work of Renat Haris and Ravil Fayzullin, including lyrics, poems, novels in verse, librettos, literary criticism, works addressed to children, in the aspect of identifying the role of symbolic images, light and color images, cultural and national codes in their work. We tried to show all the facets of the work of Renat Haris and Ravil Fayzullin, to reveal the stylistic, genre, ideological and artistic features of the poetics of their works.

The leading method of research is a systematic approach, which makes it possible to apply historical-functional, historical-genetic, comparative-typological and historical-functional methods to the study of the work of Tatar poets. The article is dominated by an interdisciplinary approach, which allows, using the data of philosophical, literary, linguistic, methodological and historical research, to adequately determine the current state of Tatar literature and literary criticism in the context of the cultures of the peoples of Russia, near and far abroad. The basis for studying the works of art by Renat Haris and Ravil Fayzullin was the research of literary critics F. G. Galimullin, A. F. Galimullina, T. N. Galiullin, D. F. Zagidullina, L. M. Safina, F. F. Khasanova, N. Sh. Khisamov, F. Z. Yakhin, which examines the poetics of their work, the leading themes and motifs of modern Tatar poetry [Galimullin 2021, Galiullin 2011, Zagidullin 2011, Markhlevska 2021, Safina 2021, Khisamov 2011, Yakhin 2011].

In the study of modern Tatar literature, the problem of the embodiment of color and light images in works of literature is important; in this aspect, studies of literary critics and linguists on light and color artistic

coloring in the works of Russian writers were studied [L. A. Alekseeva 2015, Yu. V. Ivanova, 2007, N. N. Kozlova, 2010, Rodina S. A. 2001], as well as studies by philologists on the role of color and light images in Turkic, in particular, in the Tatar language, folklore and literature [G. Z. Gabbasova 2005, R. R. Zamaletdinov 2004, A. N. Kononov 1978, G. A. Sabirova 2007, A. F. Sitdikova 2013, N. M. Yusupova 2016].

Our article uses the leading principles of modern comparative literary criticism, such as a complex of comparative literary criticism, structural-semiotic and semantic approaches, which determine the interaction and complementarity of such sense-forming mechanisms as value-semantic, logical-structural, reveal their relationship with verbal and artistic structures and forms, as well as through universals (cultural code, artistic code), semantic (chronotope, intertextuality, image, symbol), genre and stylistic allow us to draw reasonable conclusions that Renat Haris and Ravil Fayzullin, being experimental poets, rely in their works on the traditions of Tatar classical literature. The key to our study is the concept of “cultural code”, which is widely used in modern interdisciplinary research, although it does not have an unambiguous definition.

Literature Review

First of all, the Tatar national picture of the world is manifested in works addressed to the parents of poets, the homeland, which in some cases means the native villages of poets — the village of Yulsubino in the Rybno-Slobodsky district of the Republic of Tatarstan (R. Fayzullin) and the village of Elkhovoe Ozero in the Tsilninsky district of the Ulyanovsk region (R. Haris), and most often there is a generalized image of the motherland — the Republic of Tatarstan.

In the poem “Tugan yorty — balalykta” (“In the father’s house — in childhood”) Ravil Fayzullin creates an image of the motherland through the prism of childhood. The lyrical hero finds himself in his father’s house and, through the aromas and details of his native home, returns to his childhood: *“Irtadān kichkachā yōrim / balalykta, balalykta! / Tuganlykta, alanlykta... / Yōrim totash balalykta! // Aryshlarga bashny kuyam, / Kybāklār kuyup totam... / Chybyk totyp, ørep chykkān / yat kōcheklārne kurkytam, / Rākhāt tē son balalykta! // Kŷnelemdā bōrtek ker yuk, / Avyr hammnar yucca chykkān. / Shatlygymnyŷ bieklegen / ulchi kukta turgay nokta! // Aryp kaytam. Chey ølgergān. / Øygā tāmle islār chykkān... / In tatly tōshlār kerāchāk — / kunak bugen Tugan yortta!..”* [Yulsubino, 1976; Fayzullin, 2018, p. 16]. (The interlinear translation hereinafter is ours — A. G: *“From morning to evening I walk / in childhood, in childhood / In my*

native land, in the fields ... / I walk all the time in my childhood! / I bow my head to the rye. / I catch butterflies! / Picking up a whip, / I scare the puppies that ran out, / How good it is in childhood! // There is not a drop of dirt in my soul / hard times have disappeared somewhere / The degree of my joy / is measured in the sky by a dot lark! // I am returning, tired. Tea boiled / delicious aromas spread around the house ... / The sweetest dreams will come. — / I am a guest today in the Father's house! .. “).

To the image of the motherland as the golden time of childhood, an acute sense of responsibility for its future is added. Thus, in the poem “*Yaņa moŋ*”, R. Fayzullin expresses his deep concern that many villages have become empty: the older generation is leaving for eternity, and the youth is leaving for the city: / *Kaytkan saen — yegem kecherək. / Saranlan-madym da, dərman da bar... / Ellar, uylar butan: “Nik kirək?” // Kemnen kaldy khəzer uramynda / balachaktan tanysh yəzlərdən? / Məhrəb əbi kaya? Khədichə apay? / Sabir babai?.. Kyp̄tən gyrlərdə! // Ber tupyllar kaldy bash iyarga, / Shul ber inesh kaldy — tyŋlarga... / Nindider ber yaņa moŋ təsmere / sizəm khəzer shayan zhylarda da”* (written in the village of Yulsubino, 1980). Interlinear translation: “*Now I don't buy a lot of gifts. / With each return, the burden is lighter. / I don't skimp and I don't have enough ... / Only years and other thoughts: “What do you need?” // Who is now left on your streets / from childhood familiar faces / Where is grandma Mahrab? Aunt Hadicha? / Grandpa Sabir?.. Long ago in the other world! // Only the poplars were left to bow their heads. / To listen to one spring left ... / Some new note of sadness / I feel in joyful songs*” [Fayzullin, 2018, p. 29]. In a number of poems, R. Fayzullin expresses ardent love for the motherland, arguing that everyone has one homeland and they do not choose it. In the poem “*Nishlər idem...*” (“What would I do ...”), the lyrical hero goes through the possible options for the place of birth (sea, mountains) and comes to the conclusion that a person does not choose his homeland, it is dear to him, the most expensive: “*...Tugan ilne uze saylap / alalmy adəm-insaŋ. / Nishlər idem, tugan zhirdə — / shushi ildə, gaziz zhirdə / tau almagan bulsam?!“*. Interlinear translation: “*A person / cannot choose a homeland / What would I do / if in this country / on this native land / I could not be born ?!*” [Fayzullin, 2018, p. 31]. The poet shifts the emphasis from the choice of the homeland to the philosophical question of the destiny of a man.

The image of the motherland is closely connected with the history of the Tatar people, the knowledge of which contributes to the lyrical hero's feeling of belonging to the heritage of glorious ancestors: “*Bu-boryngy babaylarynyŋ / tugan uskən illərə. / Sylu Bolgar kyzlarynyŋ / su koengan zhirlərə...*” (interlinear translation: “*This is the homeland / of our ancient*

ancestors / *The bathing place / Of beautiful girls of Bulgar*”). The image of the motherland, expanding, absorbs the Ancient capital — Bulgar. Knowledge of the great history of their people allows contemporaries to boldly look into the future: “*Gel-gel meskenlänmik äle! / Utkännär bezneñ yakly. / Kanybyzda — hezmät söyu, / Zhyr-dastannar nichakly! // Koyashtai gel shat bulyk, / ap-achyk — tulgan aidai! / Tash kebek katy bulyik, / gorur — toz manaradai!*” [Fayzullin, 2018, p. 111]. Interlinear translation: “*Let’s not be ashamed! / The past is on our side, / Love for work is in our blood, / How many songs and dastans! / We will be joyful like the sun, / open like the full moon! / We will be firm like a stone, / proud as a high minaret of a mosque*”.

The image of the motherland is also embodied in the image of the Volga River (Idel yelga), which in the works of R. Fayzullin is associated with the image of the motherland: “*Idel aga. Ul — məngelek. / Kai yelgalar kibep kala. / Idelen belän akkanda, / zhanda bariber ömet kala*” Interlinear translation: “*The Volga is flowing. She is eternal. / Some rivers dry up. / When you flow with the Volga, / hope remains in your soul*” [Kononov, 1978, p. 147].

Results

Color and light images perform an important function in the artistic world of each work and in the work of writers, often developing into symbolic images. At the same time, in philological studies, this aspect in the study of the poetics of works remains poorly understood. It should be noted that a number of researchers are outlining ways to study the work of modern Tatar writers in the aspect of their identification of the functional role of light and color images. In linguistic studies, the role of color designations in the vocabulary of the Turkic peoples is revealed. So, A. N. Kononov (1978) defines the semantics of color designations in ethnonyms, toponyms, personal and common nouns, R. R. Zamaletdinov (2004), considering the lexico-semantic system of the language that characterizes the concept of “man”, also notes the color-light vocabulary.

According to A. F. Sitdikova, “For any picture, one of the main concepts is the concept of color, since visual perception is one of the most important channels of incoming information for a person” [Sitdikova, 2013, p. 165]. The researcher emphasizes that “being key concepts, color designations in all languages are linguocultural signs of great semantic capacity and national specificity” [Sitdikova 2013: 165]. Philologists studying Tatar literature quite rarely turn to special studies devoted to identifying the function of light and color images in Tatar literature. In this regard, the studies of works devoted to the role of color in Tatar folklore and ancient Turkic poetry by M. Kh. Ba-

kirov are of great interest. He determines that green, white, blue — the three dominant colors in the oral folk art of the Tatars “are ethnic and ethno-psychological code signs that determine the originality of the attitude and cultural heritage of the Turks” [Bakirov, 2014, p.296].

All literary scholars who study the works of R. Haris and R. Fayzullin note the picturesqueness of their works, however, there has not yet been a special research aimed at studying light and color images in the artistic world of Renat Haris and Ravil Fayzullin. This is the relevance and novelty of our research.

Ravil Fayzullin listens to his native nature, personifies it, creates a very bright, kind image: “*If I don't know anything about this, / you won't warm your soul with the quietest light. / Motherland's smile, / Motherland's wrinkle — / every valley, / every hollow ...*” (translated by R. Kutuy) [Fayzullin, 2018, p. 134]. Not only man, but also cranes strive home, overcoming all obstacles in their path: “*The world is seething, ringing around, / The world is getting tipsy from tenderness. / Why is this all of a sudden? / The crane wind is blowing! / Cranes hurry home, / To an unforgettable nesting place...*” (translated by Vadim Kuznetsov) [Fayzullin, 2018, p. 135]. The reception of parallelism allows R. Fayzullin to emotionally convey love for the motherland and optimistic faith in the future: “*The soul wakes up / Lights up with love. / Who dares to play a dangerous game today?! / How I will die on this day! — / The crane wind blows!*” (translated by Vadim Kuznetsov) [Fayzullin, 2018, p. 135].

Motherland is a mother and flowers. In the poem “Flowers for Mother”, R. Haris is looking for green flowers for his loved one, symbolizing youth: “*In the evening forest / between hundred-year-old oaks / I cut a bunch of flowers for my mother. / Only I didn't take the yellow ones — / they bring grief, / and the green ones / don't grow in our forest ...*” [Haris, 1980 a, p. 115].

White and black colors in the work of R. Haris are fundamental. Firstly, they are the limit of contrast both in terms of light and meaning. In nature in Russia, the standards of whiteness and purity are snow and milk. In one poem, the poet considers these symbols of whiteness, opposing or comparing them to each other: “*Answer me, man, / you answer, yes without embarrassment: / is it only snow that is white? / Only milk is sacred? // Father's blood soaked into the snow / on the edge of the open pit... / Became white forever / mother's head has been since then*” [Haris, 1980, p. 89]. Snow and milk, it turns out, have a very deep rival in meaning — the hair of a mother who turned gray due to the death of her husband, and the blood of a person who died for the happiness of other people.

The image of the homeland is also native nature, which absorbs all the colors of the rainbow: *“Leaving a seven-color trail, / thunder rushed like a chariot. / The sky has sucked in the blue color, / the gardens have taken away the red color, / and the wheat has taken the yellow color. // Destroying the rainbow to nothing, / duckweed absorbed the green color. / And people are looking for white, / and people are looking for black ... / But, why only these colors?!”* [Haris, 1980 a, p. 53]. We see that in this poem color acquires a philosophical meaning: life does not consist only of good and bad, but it manifests itself in all the variety of feelings. The white color in the poetry of R. Haris and R. Fayzullin is connected with concepts important for the national cultural code of the Tatar people, such as the image of the mother (gray hair, white dress, white scarf, with a towel). In the poem “Towel”, R. Haris connects a snow-white towel with the national holiday of the Tatar people Sabantuy: *“Low bow, towel / snow-white! / In Sabantuy on the Maidan / you are in a friendly way / hugged the fighters, / gave them courage, / in the arms of the batyrs / caressed ”*(translated by R. Khakimov) [Haris, 1980, p. 59]. The theme of Sabantuy is also reflected in R. Fayzullin’s poem “Kərəshcheler” [“Wrestlers”, 1968].

The image of a horse is closely connected with the Sabantuy holiday. In the poetry of R. Haris, this image allows you to show the best national traditions. In the poem “Horse”, the beauty and prowess of which is also conveyed through color-light epithets: *“His hooves are an amber bone. / The legs are long and beautiful. / As if a horse escaped from a fairy tale / Hot, fiery red”* and further *“Yellow mane — a stream of fire — / It flows and curls from the back of the neck: / Sparks of the horse’s horseshoe will be carved, / The flame will splash over it. // Ridge — saddle. He is the beginning of the path, / Not everyone can master it. / Grab the rein with your left hand — / The right saber is thirsty ”*(translation by A. Domnina) [Haris, 1980, p. 28 — 29]. R. Haris created the most complete image of the horse in the poem “Tatar Aty” (2021), associating it with the history of the Tatar people and even comparing the borders of the Republic of Tatarstan on the map of Russia with the image of a galloping horse.

Discussion

The image of the motherland in the poetry of Ravil Fayzullin is closely connected with the image of the road, which also acquires a symbolic meaning: *“Bu yullarny sagynyrybyz alé! / Tik kaitylmas butan menə... / Əye, sagynyrybyz. Vakyt — Allah! / ə bez bary zhirde keshe genə.// Ə shulay da bez bit bulyrybyz gel! / Dərte kalyr, dərman betse də.*

/ Izulärne chishep yul chygarbyz, / ildä zarygyp bezne kötsälär!” Interlinear translation: “We will still miss these roads! / Only we won’t be able to return ... / Yes, we will miss you. Time is God! / And we are only people on Earth // But anyway, we will always be! / Passion will remain, even if the vital forces run out. / Having opened the gates of the shirt, we will go out onto the road / If they are looking forward to us at home! [Fayzullin, 2018, p. 79]. In the poetry of R. Fayzullin, the images of the motherland, the roads are through and absorb other images. In the poetry of R. Fayzullin, the theme of “poet and poetry” also occupies a large place, the poet boldly experiments, finding new unusual ways of its artistic embodiment. So, in the poem “Chyn duslar ochratyp tanyshsam ...” (“If, having met true friends ...”):

Chyn duslar ochratyp tanyshsam,
 kemgäder dères yul tabyshsam,
 kemgäder shat ochkyn kabyzsam, —
 yaktyryp,
 nurlanyp,
 ochynyp,
 shagyrlär yazarga yabysham.
 [Fayzullin, 2018, p. 85].

Interlinear translation: “If I meet real friends, I’ll get to know each of them, / if I help someone find the right path, / if I light a bright spark for someone, / brightening up, / shining, / taking off, / I start writing poetry.” Note that the light epithets that characterize poetry are placed on separate lines. In the next stanza, the representation of opposite feelings, when the lyrical hero makes a mistake, meets enemies, gets sick from longing, but even in this case, poetry becomes a support: “... *hisemne yashemä chylatyp, / shigyrlär yazarga yabysham*” [Fayzullin, 2018, p. 85]. The poet finds a very interesting metaphor: “... having wet my feelings in tears, / I begin to write poetry” (interlinear translation). So, poetry accompanies the poet in the most joyful days, and comforts in the most unhappy ones.

Thus, in the artistic world of R. Haris and R. Fayzullin, elements of the Tatar national cultural code are clearly manifested, their works often use its main components: the image of the motherland and native land, images of the father’s house, mother, national holidays (Sabantuy), spiritual moral values and history of the Tatar people, as well as successive ties with the Tatar folk culture and folklore, which is manifested in the use of traditional colors (white, red, blue).

Conclusions

Having considered the works of Renat Haris and Ravil Fayzullin in the aspect of revealing the cultural codes of the Tatar people, we came to the conclusion that their poetry, while remaining original, organically fits into the Tatar national context, which also includes works dedicated to famous figures of Tatar culture (S. Saydashev, N. Zhiganov, many other writers). We will explore this topic in more detail later in our study.

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