Genre Originality in Literary Criticism of Fatih Husni

ABSTRACT

The article is devoted to the study of the literary and critical activity of the famous Tatar writer, publicist and playwright Fatih Husni (1908-1996). The subject of the research is the identification of genre features of F. Husni’s critical heritage. A feature of his work in this field is the creation of a literary portrait of the writer based on a comprehensive study of the literary works of a particular author. To date, there are no scientific works devoted to the analysis of the genre system of F. Husni’s literary and critical texts, which is the novelty of this study. The first critical materials under study were published during a difficult period of development of literary criticism – in the 1930s. Despite the fact that his main activity was literary creativity, F. Husni also followed the literary process, regularly expressed his attitude to the trends in the development of literature, noting literary finds, creative successes, as well as shortcomings in the literary and aesthetic searches of individual writers. The creative peak of the writer in the field of literary criticism can be considered his work in the 1960s-1980s. The article makes evidence-based conclusions about the activities of F. Husni in the field of Tatar literary criticism, in enriching its genre system, expanding the subject. The use of the principle of historicism in close connection with comparative-historical, typological and analytical research methods made it possible to reveal the genre system and features of the genre of F. Husni’s literary and critical heritage.

Keywords: Fatih Husni, literary criticism, social and cultural conditions, genre, writer’s criticism, aesthetic criticism.

1. Introduction

In the global literature phase, national literature is considered to be special and realistic mental formation as a whole. It should be remembered that "Ever since the 19th century, European scientists have been interested in Tatar history, folklore, ethnography." Tatar literary criticism, as an independent director of literary criticism, was formed at the beginning of the twentieth century (Fazlutdinov, 2016; Tatar, 2015). A scientific study of the activities of writers who contributed to the creation of literature, national education, but stayed out of sight of researchers is one of the key tasks of modern Tatar literary criticism. The history of formation and the first stages of development of national literary criticism have been studied quite carefully by scientists. The first scientific ideas about the genres of criticism belong to the last quarter of the twentieth century. The beginning of the twentieth century-is a formation period of problems of literary criticism’s poetics, as well as the formation of its genre system. This process takes place in the context of the influence of Eastern and Western cultures. Disclosure of the problem of poetics of literary criticism is considered in the previous article of the authors of this work, where we indicated: “And literary criticism plays its role in this process whereby the cultural landmarks of the East and the West have a significant influence; their juxtaposition finds its reflection in the resolution of the theoretical issues of the Tartar literary criticism" (Gilazov et al., 2015a).
The literary and critical traditions which take the beginning in the twentieth century, developing in a scientific and theoretical aspect, are the basis for the study of the subsequent stages of literary criticism’s development.

Literary criticism in the 1920s comes in a complex, contradictory era of its development, but despite this, critical thought is based on the system of genres of the previous period. This idea is proved by scientists analyzing the development of Tatar criticism in the 1920s and 1930s (Khaybullina et al., 2017). This trend can be seen in the works of Fatih Husni, who in the 1930s performed his critical recordings.

Tatar literary criticism, which is under more severe pressure from ideology and politics in comparison with other types of activity, is on the path of renewal and active development during the years of the “Khrushchev thaw”. By this period, F. Husni became a recognized literary figure and an active critic who had his own view of the modern literary movement. It should be noted that literary critic A. Zakirzhanov, who studied the stages of development of Tatar literary criticism, the system of genres, the problem of scientific-theoretical and philosophical-aesthetic views, is based on the practice of F. Husni in this field in solving the poetics of this direction of literary criticism (Zakirzhanov, 2011). F. Saifullina and L. Fattahova studied the materials of the leading literary magazine of the Republic of Tatarstan “Kazan utlari” (Lights of Kazan) from the position of identifying genre features and problems using the materials presented in the category “Literary criticism”. They draw attention to the fact that “F. Husni is one of those who in 1960-1980 enriched traditional criticism with the novelty of forms and relevance of the raised problems” (Fattakhova et al., 2017). In the scientific research of A. Galimullina, G. Gainullina “content and form are considered in a dialectical unity, and the importance of content in determining the genre of the work is emphasized” (Galimullina et al., 2019). These scientific conclusions of scientists can be used in relation to the critical text. In the work of M. Khabutdinova and L. Mingazova, devoted to the study of the genre system in Tatar children's literature, scientific views concerning the theory of genre and features of formation in Tatar literary studies are presented (Khabutdinova et al., 2019).

This article analyzes the genres and their features in the critical activity of F. Husni, based on the experience of the past, which determines the relevance and scientific novelty of the work.

1.1 Objective
The paper makes evidence-based assumptions regarding F. Husni’s operations. In the field of Tatar literary criticism, Husni extended the topic by enriching its genre scheme.

2. Material and Methods
In order to contextualize ideas, myths and other interpretative devices, historicism is the concept of attributing meaning to elements of space and time, such as historical era, geographical location, and local culture. The German philosopher Karl Wilhelm Friedrich Schlegel coined the word "historicism." Various and divergent interpretations have evolved over time, what historicism is and how it is practised. The methodological basis of scientific work is the principle of historicism, which allows us to study the issue from the point of view of its formation, evolutionary development and historical relationships. Literary criticism, as one of the reflections of aesthetic thought, develops in close relationship with both social and literary conditions (Cuthbert, 2019; Wu, 2019). It should be noted that the critic's literary and aesthetic views, goals and desires are reflected in the genre form and content of the critical text.

Genre features are also closely related to the aesthetic function and place of criticism in the literary process (Altynbekovna, 2019; Hämäläinen & Alnajjar, 2019). At the same time, the critic is based on the objective and imaginative content of the literature that is the subject of analysis. This methodological principle is successfully used together with system-structural, comparative-historical, typological, analytical methods, in accordance with an objective approach to the object of research. Tatar theoretical thought, in relation to the question of understanding the genre classification of literary criticism, uses the achievements of Eastern and Western cultures and develops it on a national basis (Gilazov et al., 2015b; Gimranova & Gilazov, 2016; Ibragimov & Galimzyanova, 2019).

3. Results and Discussion
F. Husni is one of those who made a great contribution to the development of Tatar literary and critical thought.

In the 1960s, he published a collection of critical articles “Ujlalar” (Xesni, 1961). This book received wide response and a positive response from professional critics and contemporary writers (I. Nurullin, I. Gazi, S. Hakim, R. Mustafin). F. Husni, considering the literary process in a General aspect, at the same time, also pays attention to the individual aspects of particular writers. This collection is characterized by lyrical digressions, enthusiasm for the life of individual images, expressiveness and emotionality. Writer’s criticism is also interesting for non-traditional thought, the use of unexpected associative series, and the desire to understand “someone else's word” through personal creative practice.

In the 1970s, F. Husni's critical articles of a philosophical and aesthetic orientation paid special attention to the theoretical search for literary criticism, and the critic skillfully uses theoretical terminology. In 1974, his new book “Ni
Nichek "bərtəgə" (Xənsi, 1974) which is devoted to the question of literary talent, where the author is revealed as a theoretically savvy critic.

At the same time, in each article, it is clearly felt that their author is a writer voicing the problems that interest him personally, as a writer—this is what characterizes the writer's criticism. In the book "I will enter the dark woods" it is felt that even here the author could not move away from life comparisons, figurative expressions, which proves that F. Husni remains a prose writer to the last (Xənsi, 1985).

The articles included in the considered collections of F. Husni leave interesting impressions not only by the variety of topics and issues but also from the point of view of the genre system. His writing activity, effective work in the field of the small genre of prose-story, as well as the fact that he belongs to the representatives of writers-critics, leads to a variety of genres in his criticism. "The writer evaluates works based on his personal creative experience, expresses his attitude, so there are unexpected associations, relationships, conclusions in these works. Writer's criticism is diverse in terms of type and genre" (Zakirzyanov, 2011). Theoretical reflections on literary studies, philosophical-aesthetic and subtle psychological nuances, an overview of the literary process, a creative portrait of a particular representative of creativity-enrich F. Husni's criticism with a system of genres.

In order to convey to the reader his literary and critical thoughts, F. Husni refers to such genres as review, article, literary portrait, essay, letter. In different types of genre reviews (mono review, review-review, review-article), the author gives an overview of new works, collections, introduces the reader to the content of literary works ("Talent—In short", "Reflections on the story", "Prose", etc.). The Critic evaluates new works of famous writers such as M. Galiev, M. Rafikov, A. Gilyazov. For example, an article devoted to the analysis of the story "Gains and losses" by M. Yunis, where the feeling of homesickness prevails, F. Husni calls "the lyrics of longing". This work on the requirements of the genre—refers to mono review, but the author notes that "this is not a review, not even the desire to do some analysis; it is only the adoration of one writer by another writer discoveries" (Xənsi, 1985).

Such works by F. Husni, as "Tatar literature has flutes...", "People, roads, songs"(a look at M. Magdiev’s novel "Front—line Soldiers", "Gabbas Mulla—a tragic image"—belong to the genre of article-review. The first of them analyze the genre features of the work "Flute" by Ahmet Faizi, and critic proves that the work is written in the genre of a lyric poem and gives a reasonable analysis of the lyric hero. If the object of research is individual works of an individual writer, poet, or playwright, the work is evaluated from the scientific-theoretical point of view. Usually, the critic analyzes the works by genre (story, drama, etc.), answers the question whether the work follows the requirements of the genre, and from these positions highlights the successful details, system of images, events; if unsuccessful moments are detected, he gives advice, justifying his opinion with examples from the classics.

F. Husni's works devoted to the problems of the literary process of the 1960s-1980s, its qualitative change, genre features, development trends-written in the genre of articles (problem, program, literary reviews, anniversary, dialogical, essays). In connection with the publication of new works, problematic articles are prepared, in which readers are asked questions—literary, philosophical, social, political—and are solved from the position of the poetics of the literary school, direction, current ("Music and logic", "Multi-Ethnic means multi-ornamental", etc.). F. Husni’s program articles reflect the issues of identifying the main patterns of development, important trends in the writer's creativity and literature in general ("A look at the literary movement", "Years of finds and losses").

In the 1960s and 1980s, after analyzing the complex problems of the literary process on the basis of literary-theoretical and philosophical-aesthetic research, as well as after reviewing new works from the same positions, the writer turns to the literary review.

In the review articles, the critic pays special attention to the actual problems of the story genre, offers his theoretical and literary-aesthetic views ("There is a place for reflection").

In the critical activity of F. Husni, the genre of dialogue takes a special place, which reflects the personal idea, the author's assessment of the problem ("Conversation with young writers"), as well as the genre of essays. ("Definition of creativity, its essence", "Did you get satisfaction from creativity?"). His article "There is something to think about" analyzes the trends of the literary movement in connection with the IX Congress of writers of Tatarstan. Here the author examines the process of development of national literature “between two congresses” and notes some positive aspects. First, the author notes the arrival of young forces, both in prose and poetry and in drama, as a "process of renewal". Secondly, he pays attention to genre diversity and notes that "historical and revolutionary epics, creative autobiographical images, detective stories, as well as lyrical prose—all together “fit under one roof” and each raises its own aesthetic influence" (Xənsi, 1985).

Articles By F. Husni, which aimed to acquaint a wide audience of readers with individuals who have made a great contribution to the development of national culture – can be included to the genre of literary portrait ("Khalil Abzhallilov", ...
etc.) “In such works, the author seeks to reveal the deep meaning of human existence, reflects the spiritual world of a person, makes the idea that the creative personality is realized only if it is fully given to the audience” (Sverigin, 1968). In his memoir essays, F. Husni does not limit himself to telling about the events that he was involved in, he analyzes them, vividly “draws” a portrait of a particular person, reveals his character, allowing you to “hear” the intonation of his voice (“A poet passed Here (About the poet Hadi Taktash)

The genre of the literary portrait in the field of criticism of F. Husni is interesting and significant because it creates an image of a person who made a certain contribution to the development of national art. These articles serve as sources for the history of national culture, they reflect the author's respect for his heroes, and his desire to perpetuate these names is felt. In the writer's criticism, there are also cases of reference to the genre of letters, an example of this is the work dedicated to the work of the writer Raphael Tukhfatullin "Let it be like in life!", which meets the requirements of this genre.

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4. Conclusion

1) The representative of writer's criticism F. Husni actively participates in the implementation of the main issues of Tatar literary criticism. Based on the traditions of Tatar literary criticism of the early twentieth century, as well as the experience of Russian criticism, he makes a certain contribution to the development and enrichment of the genre system of this direction. This is facilitated by his creative literary activity.

2) His critical legacy is characterized by analytical and literary-journalistic genres. Together with the analysis of the work, he refers to the genre of review, where he discusses scientific, literary, aesthetic, social, and philosophical problems, as well as the genres of articles, letters, and essays. In his reviews prevail problems of theoretical poetics, concerning the laws of construction and reflection of literary means.

3) In the legacy of F. Husni, concerning the field of literary criticism, the main place is occupied by articles (problem, program, review, anniversary), which reflect the attitude of the writer-critic to the literary process of the second half of the twentieth century, its qualitative changes, development trends, genre features of the art of words of the studied period. Here the author, analyzing the state of Tatar literature, touches on such issues as national characteristics of creativity, serving certain goals in art, and aesthetic functions of literature.

4) In the literary portraits of F. Husni, is created a picture of the activities of famous personalities of the Tatar people. Discussing a literary phenomenon, the critic refers to the genre of essays, which is based on subjectivity, personal perception of the object of research. In the work of the writer-critic, there is also an appeal to the genre of writing, which is also directed to the service of expressing critical thought.

Thus, the analysis of the selected critical articles allows us to draw conclusions that, as a critic F. Husni, during understanding any problem related to national literature, based on the achievements of Tatar literary studies, national literary criticism. During the evaluating a literary work or the literary process at the whole, F. Husni reveals himself as a representative of realistic criticism, which is based on life events. He operates according to the canons and requirements of the cultural and historical school of literary studies. The critic is distinguished by an aesthetic assessment of a literary work, a literary movement, despite the fact that some of the critic's works focused on social, national, social, and moral issues. This gives full reason to consider F. Husni's criticism within the framework of the direction of aesthetic criticism. Taking on the solution of complex problems of literary criticism of the 1960s-1980s on the literary-theoretical, philosophical-aesthetic plane, F. Husni, thereby, made a huge contribution to the development of Tatar critical thought.

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References


