

## **Fatih Husni's Contribution to the Development of Tatar Literary Criticism (1960-1980)**

By

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### **Abstract**

This article is devoted to the study of the critical activity of the famous Tatar writer, novelist, publicist and playwright Fatih Husni (1908-1996). The subject of the study is the learning of the contribution of F. Khusni in the development of Tatar critical thought in the 1960s-1980s. This period of his work is determined by several social and political factors: the period of the thaw literature, which was actively manifested in the 1950s and 1960s; also F.Husni's self-actualization as an active representative of literary criticism with the search for interesting genre forms and issues in them. The absence of scientific papers devoted to a detailed analysis of the critical activity of F.Husni in the period from 1960 to 1980 determines the novelty of this study. Despite the fact that his main activity was prose, F. Husni regularly followed the literary process and expressed his attitude to the trends of its development, noticing interesting finds, creative successes, as well as shortcomings in the literary and aesthetic searches of individual writers. This is evidenced by his numerous articles in periodicals such as "Kazan Utlary", etc. The article draws evidence-based conclusions about the contribution of F. Khusni in the field of Tatar literary criticism, in enriching its genre system, expanding the subject matter in the above-mentioned period. 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 the features of the genre of F. Husni's literary and critical heritage in the period 1960-1980.

**Keywords:** Fatih Husni, literary criticism, writer's criticism, social and cultural conditions, genre, problematics.

### **1. Introduction**

Scientists who studied the life and work of F. The Husni note that the 1960s and 1980s were one of the brightest periods. This is evidenced not only by his literary and critical activity, but also literary, including journalistic.

The years 1960-1980s constitute a large significant layer of Tatar literary criticism. During this period, a lot of materials, publications, archival documents appeared, which later

became the property of the people. If in the Soviet period criticism reacted to literary works, then in this period criticism itself set difficult tasks and problems ahead of literature. In the 60s, discussions about the modern hero, about prose, about personalities, about artistic innovation were actively developed. Criticism did not single out any one leading problem. This was one of the defining features of this period – the increase in the diversity of the problems discussed. This is an indicator of the progressive movement of critical thought, due to the enrichment and expansion of the range of literary problems.

F. Husni was an integral part of the literary arena of the twentieth century, as Foat Galimullin emphasized in "Halyktan ham halyknyky" ("From people to people"): "If there were no Fatih Husni in our literature today, then part of our spiritual wealth would be lost. Indeed, the contribution of Fatih Husni (1908-1996) to the development of Tatar literature is huge, and his work is highly appreciated by critics. He has been engaged in creative activity for half a century, served the people, composed works that defined the face of Tatar literature." This quote is congruent not only for works of fiction, but also for critical activity.

In the 1960s and 1980s, Tatar criticism embarked on the path of renewal and active development ("literary thaw"). By this period F. Husni became a recognized literary figure and an active critic. It should be noted that the literary critic A. Zakirzyanov, who studied the stages of development of Tatar literary criticism, the system of genres, the problem of scientific-theoretical and philosophical-aesthetic views, in solving the issues of poetics of this direction of literary criticism is based precisely on the practice of F.Husni in this area (Zakirzyanov, 2011). In the scientific researches of A.Galimullina, G.Gainullina, "the content and form are considered in dialectical unity, and the importance of the content in determining the genre of the work is emphasized" (Galimullina et al., 2019).

In the work of M.Khabutdinova, L.Mingazova, devoted to the study of the genre system in Tatar children's literature, scientific views concerning the theory of genre and the peculiarities of formation in Tatar literary studies are presented (Nureeva et al., 2019; Duru et al., 2022; Eko, 2022).

In this article, the contribution of F. Khusni in Tatar literary criticism in 1960-1980s is analyzed. Analysis of genres and their problems in the critical activity of F. Husni of the above-mentioned period determines the relevance and scientific novelty of the work.

## **2. Methods**

The solution of the tasks set during the work was carried out on the basis of the use of general scientific research methods within the framework of comparative, logical analysis, as well as through the principle of historicism, which allows us to study the issue from the point of view of its formation, evolutionary development and historical relationships. Critical activity, as one of the reflections of aesthetic thought, develops in close relationship with social and literary conditions. 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.

During the study of the contribution to the development of critical thought in the 1960s and 1980s, the analysis of material (critical texts) was used a descriptive method, including the method of observation, interpretation, comparison and generalization. After all, in order to identify the general trend of F. Husni's critical creativity, it is necessary to take into account both external factors (politics, conditions for the literature, trends) and internal factors (the nature and outlook of the critic, his position on certain phenomena).

### 3. Results and Discussion

The classical era of Tatar literary criticism is formed from the works of G. Tukai, G. Ibragimov, G. Iskhaki, F. Amirkhan, D. Validi and others. And during the Soviet period, G. Nigmati, G. Gali, G. Halit, H. Gusman, I. Nurullin, N. Yuzeev, N. Gizzatullin, F. Khatipov, R. Mustafin, T. Galiullin, A. Akhmadullin, F. Husni, F. Musin, F. Minnullin, D. Zagidullin and others worked actively. Basically, this name was actively worked on in the 1960s and 1980s. It is interesting to observe this phenomenon, because the same participants act differently in different conditions. They put the bridge between Tatar world, Tatar critic and world at whole. "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" (Fattakhova et al., 2017).

Today, such scientists as F. Galimullin, E. Barieva, A. Zakirzyanov, R. Rahman, T. Gilyazov, M. Khabutdinova, etc. made a great contribution to the study of the works of the aforementioned critics. For example, if T. Gilyazov refers to the beginning of the XX century, then the period of the 1920s-1930s is covered by F. Galimullin in his writings "Against nature", "Even before our birth. ..", as well as literary and critical articles by T. Galiullin have great theoretical value. R. Mustafin wrote about the influence of the events of the 30s on literature. About the state of Tatar literature and literary criticism abroad wrote H. Minnegulov.

In the period 1960-1980, F. Husni has a lot of new articles and publications. For example, the "Folk singer" dedicated to Gulsema Suleymanova, Honored Artist of the Tatarstan Republic. This article was started in 1945 and finished in 1960. A similar situation with the article "Halil Abzhalilov"/

The 1960s: "Does it give a pleasure?". The article describes the system of evaluation, analysis, interpretation of a literary work. Attending the librarians' conference, he remains disappointed. In his opinion, librarians are people who make "literary day", instill a love of reading, can tell a little more about them, be more interesting and read the work by heart. But the reality is that when analyzing a work, a standard scheme is used, where good / bad characters are sorted out, the content is retold, they quickly run through the composition and plot. And the imagery, the aesthetic message, the pleasure of reading, the language of the work remain without attention. And how to instill in children a love of reading and be able to show that this is a part of real life with actual problems and interests. F. Husni believes that these are remnants of vulgar sociologism, where literary facts have been distorted. Thus, the critic concludes, it is necessary to avoid schematicity and try to see the aesthetic potential, instill a "sense of beauty".

1962: "In the secret rooms of the soul", which is devoted to discussions about the palette of feelings that the writer conveys. F. Husni addresses a very important problem, and he himself calls on artists to depict not only joy, admiration, but also to write about sadness, despair, fatigue, that is, inexplicably depict the entire palette of feelings, emotions and states. He compares these phenomena of literature with a rainbow: how many colors and shades there are in it, and literature tries to highlight an extra definition of color. The reason that he considers the Soviet regime, the image of a Soviet man and the influence of the party, when he should always be joyful, love work, be honest, be a patriot. All these qualities have made a man a hero. "Even today, the germs of the communist past are felt in people, and in some

places its real incarnations are found in them." (Xøsni, 1974) The article encourages writers to turn to the most secret rooms of the soul, so that literature is close to the reader, realistic, and the works remain in the memory of the people. At the end, the critic notes that at one time this article was published in the newspaper "Literature and Life", under the title "Human Dialectics", from which many examples of works by Russian writers have been preserved in it. Another critical article of this year: "What are we accused of?". This article consists of four blocks and each of them talks about a specific literary problem. By the word "us" F. Husni means writers. He notes that literary meetings with speeches on a certain topic are a good start. Firstly, the effect after these fees may not manifest itself. It's all the fault of philistine thinking and indifferent silence: what will change if I write about it? He writes "The most harmful thing for art and literature is composure, waving hand by words "what can I do?. No, I can still do a lot when I have a soul that doesn't get tired of serving people!" (Xøsni, 1974) The critic quotes the words of L. Tolstoy from the work "Sevastopol Stories": "The hero of my story, whom I love with all the strength of my soul, began to reproduce it in all its glory, and who has always been, is and will be beautiful, is true.". That is, the writer should be guided by these words: it is not categorically is it beautiful / not beautiful, because the truth must remain the true. In the end, he says that sometimes writers are accused in wrong way, but sometimes not.

1968: "Times and destinies" is dedicated to the image of women in Tatar literature. F. Husni admires a women and their contribution to the lives of men, the people and the world as a whole. He compares different images from the works of Tatar writers and rejoices that there are a lot of them: diverse, simple, complex, but such beautiful women. Another article of the same year - "Why am I so long?". This is expressed in a negative attitude towards those writers who, against the background of the general tendency to write long, generalized works that do not have potential (on the plot, on the topic), intentionally exaggerate the volume. The title of the article is chosen ironically: the work asks itself why is it so long. F. Husni emphasizes that it looks ridiculous and ridiculous. After all, consumerism in long works manifested itself after the Great Patriotic War, when people were satisfied with the basic need for security, and they began to devote more time to their education, spiritual enrichment.

1970: "Talents and attached". In this article, the author raises a deep topic that has already been passing through many critical articles. This topic affects both the sincerity of the writer, and his purpose, and his value of the work. He encourages writers to work not on quantity, but on quality. When choosing a theme, you need to proceed not only from the position that it is fashionable, but also from the position that it is close, valuable. The critic, using the example of specific representatives, gives an objective assessment of the work of writers, gives excerpts and directs them in the right direction.

1973: "We have not come to leave!". This article consists of three blocks: "Breadth of view" , "Sincerity", "Artistic accuracy". In the first chapter , F. Husni discusses the state of Tatar prose, highlights the most successful examples. One thing, he believes that in prose, to great sympathy, there are not colorful figures that characterize the New Century. He notices that the list of writers in his life is getting wider, and the outlook on life is getting narrower. In the second block, the critic reflects on sincerity when writing a work. F. Husni calls for dividing a work that is written under the impression of a century trends, relevance or the fact that this is a work that the writer has carried in its heart for many years into what he cares about.. That is, even if the topic is relevant, an individual, author's leitmotif is needed. The third block is devoted to the artistic accuracy of the work, keeping the logic of the described events. The critic emphasizes the need to follow the chosen genre, imagery, texture of faith

and truthfulness, because such inaccuracy outlines the integrity of the work.

It is worth noting that there were quite a large number of statues in the period 1960-1980, an extra part was analyzed. It is worth mentioning separately the following critical articles by F. Husni: "Openness, depth, grace" (1963), "Barely"(1964), "Ran, did not reach..."(1967), "Where are the soldier words? (1967), "Reflections on Tukai" (1966), "There is no stepped road" (1967), "An unforgettable book" (1968), "Play, play, melody!" (1969), "Our marble Chooks" (1969) and others.

## **4. Summary**

1. In 1960-1980, the Tatar literary critic F.Husni conducts active critical activity. Based on the traditions of Tatar literature of the early twentieth century, as well as the experience of Russian criticism, he makes a significant contribution to the development and enrichment of the literary heritage, as well as the genre system of Tatar literary criticism.
2. Critical activity of F. Husni is characterized by such genres as a review, a literary review, a literary portrait, a critical story. It should be noted that in some articles there are several beginnings, for example, a critical story with elements of irony or propaganda criticism. Turning to various genres, F. Husni talks about topical problems of literature, about point categories and also about extensive phenomena. In his articles, respect for the work of his colleagues, empathy for mistakes and faith in the resources of this person prevail.
3. This period (1960-1980) is a rather difficult period of criticism, literature in general. The Great Patriotic War, political regimes left their imprint on the creative expression of people in general, and writers in particular. F. Husni, seeing and understanding the situation, uses the power of his pen so that writers could boldly express their opinions and talk about a valuable problem, and not inspired by a trend, time, etc. After all, only then can literature inspire people with confidence if it sees that the images, the plot are all true, taken from life.
4. In the critical articles of F.Husni pays special attention to the activities of talented representatives of the Tatar people. These works are of great value to historians, researchers and followers of these personalities.

## **5. Conclusions**

Thus, it can be concluded that the critical activity of Fatih Husni is an artistic continuation of his creative activity. The nature of his critical articles is dynamic and calm at the same time. This resonance is caused by the fact that the critic is not indifferent to his activities, to his people. The truth makes him express himself sometimes in a harsh, sometimes in a very calm manner. In any case, F. Husni approaches the analysis of a work or a portrait of a person with deep respect and insight into his thoughts, which he tried to convey to the reader. When evaluating a literary work or the literary process as a whole, F. Husni reveals himself as a representative of realistic criticism, which is based on life events. It operates according to the canons and requirements of the cultural and historical school of literary criticism. The critic is distinguished by an aesthetic assessment of various life phenomena, political and social movements, resorts to interesting, sometimes very unexpected comparisons. F. Husni made a huge contribution to the development of Tatar critical thought, literature and journalism. In contrast to journalistic activity, where he contributed to the practical part, in critical activity he also contributed to the theoretical part.



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