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Philosophical Aspects in the Critical Texts of Fatih Husni

Aspectos filosóficos en los textos críticos de Fatih Husni

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ABSTRACT

The article is devoted to the analysis of the critical activity of FatihHusni, who developed the concept of "becoming a writer" of Tatar literature. The critic, using philosophical concepts, pursues the goal of minimizing and leveling the mistakes of novice writers, seeks to identify, first of all, the general philosophical potential of the work and correlate it with certain philosophical systems. His works are valuable and relevant in terms of novelty in modern writing and represent a new word in this industry. The obtained data allow young writers to choose the right literary path, by taking rational and logical steps.

Keywords: Critical texts, culture, FatihHusni, philosophy of literary criticism, tatar literary criticism.

RESUMEN

El artículo está dedicado al análisis de la actividad crítica de FatihHusni, quien desarrolló el concepto de "convertirse en escritor" de literatura tártara. El crítico, utilizando conceptos filosóficos, persigue el objetivo de minimizar y nivelar los errores de los escritores novatos, busca identificar, en primer lugar, el potencial filosófico general de la obra y correlacionarlo con ciertos sistemas filosóficos. Sus obras son valiosas y relevantes en términos de novedad en la escritura moderna y representan una nueva palabra en esta industria. Los datos obtenidos permiten a los jóvenes escritores elegir el camino literario adecuado, dando pasos racionales y lógicos.

Palabras clave: Crítica literaria tártara, cultura, FatihHusni, filosofía de la crítica literaria, textos críticos.

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INTRODUCTION

Philosophical theory of literature works in three main options: first, the inclusion of literature as an equal component in the context of a thinker's philosophy; second, the comparison of philosophy and literature as two autonomous practices in order to find their similarities and differences, and third, attempts to find philosophical problems in literary texts themselves. Philosophy and literary criticism also work in this three ways (Martynov: 2020, pp.63-70).

Philosophical criticism takes its beginning from the 19th and 20th century during the Renaissance of Tatar literature. Literature, that puts the national theme at the center, expands its ideological and content potential. The art of speech is not limited by understanding and evaluating the surrounding reality, but also seeks to penetrate into those layers where cognitive activity is hidden and sacred. Psychologism turns into an instrument of artistic embodiment of a person and his life. In that way D. Zagidullina writes: "As for the diversity of philosophical views, the literature of the early 20th century abounds in its sharpness and depth. In the works of writers, a separate place is occupied by religious-Sufi philosophy, the philosophy of the pen and various teachings and doctrines" (Za'idullina: 2006). Tatar literary criticism and literary theory, in search of a tool for analyzing and evaluating the aesthetic nature of a work, turn to various literary-aesthetic and philosophical teaching. Moreover, the art of speech, imbued with a national theme also have an impact on literary criticism, "where national issues, past and future, fate and justice, tragedy and hope begin to occupy an important place." (Zakirzyanov: 2011, pp.320). Thus, philosophical criticism is formed in Tatar literary criticism (Firanescu: 2018, pp.69-86).

In 1920, G. Sagdi drew attention to this phenomenon in literary studies and evaluated Jamal Validi's criticism from the aesthetic position of "philosophical criticism" (Səg`di: 1927, pp.22). Gilazov Tagir's research "reveals the connection between literary criticism and philosophy, and the properties of philosophical criticism" (Yusupov & Gilazov: 2016, pp.344-347). "The Marxist-Leninist methodology formed in the 1920s and 1930s denies the concept of philosophical criticism" (Khaybullina et al.: 2017, pp.793-801). In the years of restructuring the tradition of studying its theory and expression in the verbal art is revived. "The close relationship of this type is considered in the work of F. Sayfullina, N. Yusupova" (Yusupova et al.: 2016, pp.213-222).

V. N. Konovalov gives a typological characteristic of philosophical criticism as one of the types of literary criticism: "Literary criticism analyzes and interprets all aspects of a work of art as a figurative reproduction of reality. One of them is an artistic recreation of the image of the world and human existence, so the original work is also a philosophical concept of life" (Konovalov: 1995, pp.104-108). From this perspective, the national concepts are considered in the work of E. Nagumanova and G. Gainullina (Nagumanova et al.: 2017, pp.98-108). Some aspects of F. Husni's critical activity have been studied by such scholars, literary critics as R. Sverigin (Sverigin: 1968, pp.150), R. Kharasova (Xarrasova: 2017, pp.312) and others.

METHODOLOGY

In science, the beginning of contact between literary criticism and philosophy is considered to be the dialogues of Plato. Thus, in Plato's dialogues, poetry is considered along with the metaphysical, epistemological, and ethical-political views of the philosopher. If the "Poetics" of Aristotle as a philosophical and literary work is the basis of classical poetics, then the basis of romantic poetics is the "Literary biography" of S. T. Coleridge. Thus, the analysis of philosophical terms in the work of F. Husni, highlighting the philosophical relationships in his critical texts, that is, the study of the tandem of philosophy and literary criticism is carried out using the synergetic principle. The criticism of Fatih Husni is closely connected with the historical period, with the literary and cultural views and ideals of his people. The study of his critical articles, based on the cultural and historical principle, allows us to look at them from a new angle. Great editorial

experience, the ability to evaluate the work from the outside, to highlight its values-the merit of experience, hard work and a rich inner world. This direction is studied based on the biographical principle. Features of Husni's creative heritage are in tune with the views of Russian and foreign critics of the era in which he lived. In scientific research, comparative-historical, comparative-typological methods were used, as well as the principle of complex research of a critical work.

RESULTS

F. Husni's philosophical activity begins in the 1930s. His critical works in various genres were published in the Central press organ of the Republic of Tatarstan. In 1960, he began publishing them in a another format. Special attention should be paid to such critical monographs as «Ujlanular» (Xəsni: 1961, pp.221), «Ni əjtergə?Nichek əjtergə?» (Xəsni: 1974, pp.256), «Karurmanga keryam» (Xəsni: 1985, pp.193).

Each critic, analyzing the work, recreates his own picture of the world, a new reality. The model of that world is a part of philosophical thinking. The critic reveals the psychology of creativity, philosophical views, and reflections on the writer's universe. Fatih Husni writes in the Preface of his «Ni əjtergə?Nichek əjtergə?» book: «What is the mission of a writer-artist to the people? Could he conscientiously carry it out? Could he complete the mission? For this type of questions, I have prepared my own answer. And I began it as follow: What can I say? How do I say it?»(Fattakhova et al.: 2017, pp.217-222).

The questions that every creative person asks himself, Fatih Husni puts in the title of his monograph. «What can I say? How do I say it?» could be interpreted as a dialectical relationship between form and content: "Let's remove one half of this relationship, say, the first half. The writer, despite possessing excellent talent, will not be able to fulfill that mission. As a result, the dialectical integrity is violated, the writer has withdrawn to the side" (Sikochi: 2020).

The peculiarity of Fatih Husni's criticism is an opinion that is free from subjectivity and emotions, which resembles selfless advice, solidarity and selfless work. In the works published in the magazine "Kazan Utları" this quality of F. Husni was emphasized By L. Fattakhova and F. Sayfullina (Shalygina: 2010, pp.54-64). Despite the fact that in his critical works he analyzes real works from beginning till the end, paying attention to all sorts of details, he avoids destroying the efforts of the writer, and on the contrary - stands up to the opposition. Even the titles of F. Husni's critical texts have philosophical nature: «Images and empty sounds», «About integrity and fragmentation», «Does it gives us happiness? » and others. The entire text retains its logical structure. So, Fatih Husni in the introductory part of the article entitled "Here the poet walked" writes: «The great disadvantage of our literary criticism is that when it comes to the artist, for the most part, we try to reveal his social status, thematic diversity of works, thereby ignoring, leaving aside his personality as an artist, inherent to his literary and philosophical soul».

Fatih Husni in an article dedicated to the classic of Tatar literature Hadi Taktash, highlights his features of imaginative thinking, psychology and philosophy of creativity. In the above-mentioned article in the part "A few words about the technique of poetry" F. Husni talks about the dialectical integrity of the philosophical content and form:

Taktash, without harming the integrity of philosophy and ideas, but on the contrary, closely linking these two concepts, works on updating the external form of the poem, transferring it to a free form close to the spoken language. With the change in the motives of philosophy and content, the poet's means of expression changed, becoming closer to the real life of people (Kok: 2016, pp.1-7).

According to the critic, a writer's work can be completed if the writer has fully formulated his or her philosophical views. If the writer's philosophical views have been changed, then this will necessarily affect on

the theme, technique, etc., so, appropriately, it will directly affect the work. F. Husni puts to the fore of literature a writer with knowledge of philosophy.

Fatih Husni builds the author's concept of becoming a Tatar writer with the help of original recommendations. He separately focuses on various types and genres of literature, where he shows the traditional chain of writing and possible connection with modernity. Its recommendations are unique because they contain live examples, comparisons, and there is no load obsession. In this regard, we can trace the step-by-step algorithm of a novice writer, consisting of six actions: observation-image-constant research-capture-let it be as in reality-improve your literary skills (Freek: 2016, pp.236-248).

DISCUSSION

Fatih Husni starts his author's concept with the image, expressiveness:

1. OBSERVATION: If it is a dewdrop, then it is a dewdrop! If the sunset - the sunset! How many times have they been mentioned in literature before you! But do not pass by them indifferently, watch with your own eyes, especially with your soulful eyes.

2. IMAGE: Sometimes the wit of the author gives an empty sound. The poet, as he believes, has found very effective comparisons, metaphors, contrasts, but in fact, no matter how original and ringing they are, they do not reach the level of the image, because their internal meaning is very small or absent at all («Images and empty sounds» (1951)).

2.1. For works of drama: we are eager to take one group of heroes, who are striving for battle, under our care, and we deprive and offend another group, thus it is difficult to understand where the conflict is located. It turns out that we put the characters in ready-made schemes in advance, showing red as too red, and black-too black («The question of conflict in the works of drama» (1951)).

2.2. For works of the epic: Accuracy, successful connection of all parts into one, organic integrity in the literary work is the key to its success, because then the reader will fully feel its ideological and emotional influence. In most cases, our works do not have that precision. We try to mitigate this phenomenon, justify it by the distraction of the plot. However, the "distraction of the plot" flows smoothly into the distraction of the idea, and in the end, the ideological and emotional component of the literary work suffers («On parts and integrity» (1951)).

3. CONSTANT RESEARCH: According to the critic, the writer can be free from research, learning something new only in the hours of sleep. A life that generates new facts every hour, every day, some writers collect in their memory, some write down. But it does not change the essence of the task, the writer must always be in a continuous search, a state of observation («Conversation with young writers» (1955)).

4. CAPTURE: The question of keeping some notes: will they be needed, will they be able to reunite as an organic part in the body of the work as a necessary piece of meat, or will they remain in the folds of memory? Despite all this, Chekhov, the artist, was very enthusiastic about writing them. And what kind of right do we have to avoid this "menial work"? observation («Conversation with young writers» (1955)).

5. LET IT BE AS IN REALITY: If we want to take a place of honor in the reader's heart (and we all do want), then you and I - and all of us - should follow the next path: to broadcast life naturally, to depict people in motion and growth. («Let it be as in reality!» (1954)).

6. IMPROVE YOUR LITERARY SKILLS: ...continuously improve your literary skills, practice your pen, and even more, learn in depth such tools for creating forms as plot, language, dialogue and landscape, and use them all to learn how to deftly manage the material of life («Let it be as in reality!» (1954)).

CONCLUSION

The paper presents a comprehensive study of the literary and critical activity of Fatih Husni in the paradigm of philosophy by analyzing the philosophical terms in critical texts; moreover, using inductive selection of philosophical aspects through issues of problematic and literary terms, the critic was able to identify the uniqueness of each writer. The critic believes that the truth of life in a literary work can be achieved only by creating a harmony between content and form. In his critical works, he analyzes the structure of a literary work in close relationship with each other. His literary and aesthetic views are in tune with views of Frank. In his works, Frank tries to explain through the category of "objective thinking" that scientific and artistic knowledge of the world are on the same level. At the same time, some scientists do not divide the knowledge of the world into scientific and artistic.

According to the author, the proper form of Russian philosophical creativity is a freely written article, which is very rarely devoted to a certain philosophical topic and is usually written "about" some case/situation, connected with a new problem of historical, political and literary life, and at the same time touches on deep and important worldview issues.

Fatih Husni acts as a lighthouse for those who have just entered into the path of art, he does not allow them to go off from the right path and does not let them fall; in addition, he is a scientist, who can present complex theoretical elements in clear, simple language; he is an experienced writer; and a witty critic.

All things considered, let us have the following:

1. The literary and critical activity of Fatih Husni is closely connected with the theory of literature, the history of literature and philosophy. The critic clearly feels the relationship between the image in literary criticism and philosophy. Through this, he builds a model-concept of becoming a writer.
2. Critical works of f.Husni represent a fusion of philosophical reflections with deep observations on the artistic text. The concepts and categories used by the critic for the analysis of works belong to the philosophical and aesthetic systems.
3. Literary-critical articles of "Ujlanar" (1961), " Ni aitergya? Nichekitergya?" (1974), "Karurmangakeryam" (1985) collections they have not only theoretical value, but also represent a practical guide to action.

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