
Public Law Activities of Fatih Husni: Problems and Genres

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Abstract

In one division, the science of law is divided into private law and public law. But the subject of private rights is primarily the individual, but the subject of public rights is the society as a whole. Public law mostly consists of mandatory rules, and coercion and one-sidedness on the part of public authorities play the first role in it. From another point of view, it can be said: the body of society is made up of two pillars: the rulers and the ruled. Private law regulates the relations between rulers and public law considers the relations between rulers and ruled. In the past, this field was called "Political Law", this name is self-explanatory of the subject of this field. From the title "Political Law" the very close connection of this field of law with political science is clear. So it can be said: public law is a field of law that looks at political phenomena and examines it, and since it is law, it is obvious that it examines political issues and political institutions legally. The article is devoted to the study of the journalistic activity of the famous Tatar writer, publicist and playwright Fatih Husni (1908-1996). The identification of genre features and sanctified problems' spectrum of the journalistic heritage of the author is the subject of the presented research. F. Husni's activities in the field of journalism is poorly distributed and poorly studied, since his journalistic articles continue to remain in the archives of the magazine "Soviet Literature" (the modern name of the magazine "Lights of Kazan"). To date, there are no scientific works devoted to the analysis of the genre system and the problems of journalistic activity of F. Husni, which is the relevance and novelty of the work. The first journalistic materials of the researched author were published in the 1930s. He followed the literary process, regularly expressed his attitude to the trends in the development of literature, noticing 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 journalism and literary criticism can be considered his activity in the 1960s-1980s. The paper analyzes a dozen journalistic articles representing the peculiarity, thematic and genre diversity of F. Husni's activities. In this area. In the conclusion of the article, the authors made evidence-based conclusions about the activities of F. Husni in the field of Tatar publicism, about his contribution to the enrichment of its genre system, the expansion of 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, identify the features of the writer's publicistic heritage and draw conclusions about his contribution to the development of Tatar journalism.

Keywords: public law, Fatih Husni, writer's publicism, social and cultural conditions, genre, problems.

Introduction

In this article, we will focus on the publicistic subpersonality of F. Husni. Directly with the artistic development and embodiment of reality in literature, the writer also had a publicistic view of literature. At the same time, the writer's publicistic of F. Husni was not something additional to his literary work, but a natural continuation of it in other forms. About F. Husni, it is difficult for to say that he lives in our subconscious with his publicistic word, most of all he is remembered as "Tatar Chekhov", a master of short stories and as a literary critic. It should be emphasized that such a characteristic does not in any way detract from the importance of the publicistic values that he created, since this direction of his activity is a natural continuation of the artistic word. Alexander Rubashkin in the book "Direct Speech" (About Soviet writers' publicism) writes: "Poetry and

publicism are the two wings that raised the literature of that time to genuine artistic heights. Poetry, saturated with publicism. Publicism, warmed by a poetic sense of time." [1: 20]. It should be noted that in the works of F. Husni came together these two beginnings: he began his work with poetry and continued his path in the field of publicism, which, of course, gave a deep understanding of literature and its problems.

Tatar publicism, which is under more severe pressure from ideology and politics, along with other types of activities, during the years of the "Khrushchev thaw" is on the path of renewal and active development. By this period F. Husni became a recognized literary figure and an active critic, publicist with his own view of the modern literary process. It should be noted that, literary critic A. Zakirzyanov, who studied the stages of the development of Tatar literary criticism, publicism, genre systems, 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. [2: 204-221]. In the scientific research of modern literary critics 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" [3: 7421]. In the work of M. Khabutdinova, L. Mingazova, devoted to the study of the genre system in Tatar children's literature, presents scientific views concerning the theory of genre and the peculiarities of formation in Tatar literary studies [4: 747]. The issues of problematics and genre are somehow raised in the scientific works of L.R. Fayezeva, G.R. Gainullina (Faezeva L.R., Gainullina G.R) [5:90-97.], A.F. Yusupova, N.M. Yusupova and others (A.F. Yusupov, N.M. Yusupova) [6: 140-148; 7: 131-139]. These scientific conclusions of scientists can also be used in relation to a publicistic text.

In the article presented, genres and their problems in the publicistic activity of F Husni. are analyzed, which determines the relevance and scientific novelty of the work.

Methods

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. Publicistic activity, as one of the reflections of aesthetic thought, develops in close relationship with social and literary conditions. It should be noted that the literary and aesthetic views of the publicist, the purpose 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 the place of j publicistic thought in the literary process. At the same time, the publicist is based on an objective and imaginative perception of life phenomena that are 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, publicism, uses the achievements of Eastern and Western culture and develops it on a national basis.

Results And Discussion

Essays occupy a special place in the writer's legacy. In the "Literary Encyclopedia of Terms and Concepts" by A. N. Nikolyukin, a clear definition of this genre is given: "An epic, prose genre, where the author-I am openly expressed." [8: 707]. Having designated this definition, let us turn to the works of G. Kashshaf, one of the scientists who created the theory of the Tatar essay: "...The history of Tatar publicism begins with the genre of essay... An essay is a genre that allows using artistic techniques to reflect reality, everyday events of contemporaries" [9: 6].

In the theory of literature, it is customary to classify works according to the dominance of literary, journalistic or documentary principles [10: 263]. Based on all the above definitions, an intermediate conclusion can be drawn: an essay is a genre containing both a literary beginning and a publicistic one.

Among literary essays, the following compositional types are distinguished: essay-memoir, essay-biography, travel essay, lyrical and philosophical essay. During the Soviet period, the essay turned into a traditional genre of newspapers and magazines. During the Great Patriotic War, there is an active development of this genre. In the post-war period, the essay also does not lose its relevance: they tell about the various changes that cities, people, and the country as a whole underwent.

The basis for the analysis in this article is the journalistic articles of F. Husni, published in different years in the magazine "Soviet Literature".

As mentioned above, one of the most common genres of journalism in the works of F. Husni is an essay ("Avyl" (1941, "Soviet Literature", No. 9), where it is emphasized that it was written on a trip to the village of Balykly-Chukayevo in the Rybno-Sloboda district). This essay presents romantic pictures of village life, which are contrasted with pictures of war. Velvet sunsets, endless fields of wheat, invaluable work of fellow villagers, the hospitality of Tatar villages create an image of a happy life. At the end of the essay there is a picture of the young soldier's departure to the ranks of the defenders of the Fatherland. Each described detail gives its resources to the emotional relief of the young guy's fate. The essay turned out to be a touching work, a kind of

monologue of the soul, a man in love with village life, which emphasizes the prologue, namely the words of S. Battala: "It seems that even if you fall on a village road, you still won't feel pain..." In 1-2 issues of the same magazine in 1942, the essay "Sounds of Wings" is presented in the heading "Art" (p. 89). It should be noted that the magazine does not indicate the genre of the work, it only says that these are some thoughts about Kazan artists. The works of artists Sokolsky and Sayfullin are artfully described here. Despite the fact that the reader does not see pictures, except for the painting "Gorky", thanks to the vivid descriptive talent of F. Husni, he can imagine in all colors the paintings of the authors presented.

The following journalistic work by F. Husni, published in No. 4, 1942 of the magazine "Soviet Literature" is called "Military Lyrics". Here an unusual parallel is drawn between the song and the girl. In this essay (review), the author positively assesses the still nascent military lyrics in Tatar literature. Examples from the works of H. Mozhay and A. Kamal are given. In the end, the author concludes his essay with the same parallel as in the beginning: "The song and the girl are still alive! And this is the most important thing."

The essay "In the village - Spring" is published in the 1942 magazine of the same name under No. 6. This essay is interesting in its compositional structure: it is divided into six thematic blocks, in each of which the plot changes. In general, there is a picture of the onset of spring, more precisely, its arrival through the fate of different people. A distinctive feature of the journalistic works of F. Husni is that they are descriptive, beautiful parallels with nature are drawn here, which sometimes resembles a story. So, in the essay "In the village - spring" the author writes: "People who know the life of the village will understand: spring in the village comes not with the appearance of short dresses, but with very interesting natural phenomena ...". Close-up shows the process of labor, the life of the villagers, the process of changes in wildlife. In the October issue of the 1942 magazine of the same name, an essay entitled "Devichya Sloboda" was published. It praises the work of girls and women working in a fur factory. The author, as a skilled storyteller, at the beginning gives some details-symbols inherent in those most beautiful girls. The author admires their skill in creating beauty both in their work and in life in general. Communicating with one of the representatives of the factory, Islamia, F. Husni emphasizes the importance of supporting soldiers at the front with the results of labor created by the hands of these fragile women. A heroic, and at the same time romantic pathos sweeps through the entire essay in relation to the work of women who, in the deep rear, helped soldiers with their work in the fight against the enemy. Another journalistic work entitled "Like a glance at the sun" is dedicated to the work of the famous Russian writer Mikhail Sholokhov, where the author writes that it is impossible to evaluate and fully reveal the talent of this master of words, since he is a real artist. F. Husni highly appreciates his novel "Quiet Don", studies, interprets each hero, namely how Sholokhov managed to create such heroes, what qualities he endowed them with, openly expressing admiration for the artistic word created by the master of the pen.

Summary

1. Thus, along with the activities in the field of artistic creativity, F. Husni conducts an active publicistic activity. Based on the traditions of Tatar literature of the early twentieth century, as well as the experience of Russian publicism, 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 publicistic heritage is characterized by analytical, literary and publicistic, less often – informational genres. Along with the analysis of the phenomenon, he turns to the genre of the essay, where he discusses scientific, literary-aesthetic, social, philosophical problems, as well as the genres of notes, letters, essays. In his essays, the everyday problems of ordinary people who strive to build a harmonious and happy society prevail.
3. In the legacy of F. Husni, in the field of journalism, the main place is occupied by an essay (problem essay – tells about a specific problem; also portrait - describes events, phenomena, persons, etc.), which reflects the attitude of the writer-publicist to the life processes of the second half of the twentieth century, its qualitative changes, development trends. Here the author, analyzing and describing the state of the Tatar way of life, touches on such problems as national peculiarities of life, reveals the talents that came out of the Tatar people, the role and position and contribution of working women during the war.
4. In F. Husni's journalistic essays, an idea is created about the activities of famous personalities of the Tatar people, where the author praises each hero according to his merits. When discussing life phenomena, the publicist addresses various problems, speaks about them, based on tolerant permissible subjectivity, personal perception of the object of research. In the work of the writer-publicist, there is also an appeal to the genre of writing, notes, which is also aimed at serving the expression of critical and publicistic thought.

Conclusions

Thus, it can be concluded that the publicistic activity of Fatih Husni is a logical continuation of his creative activity. Moreover, the intonation of his journalistic articles is lyrical, calm, which reveals the writer as a

peaceful person who accepts life in all its manifestations. Compared to critical articles, where he speaks impulsively, temperamentally, calls for something, here you can see a harmonious observer, wise in life. 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; the same can be said in relation to journalistic activity: he evaluates life events here and now. It operates according to the canons and requirements of the cultural and historical school of literary criticism. Thus, F. Husni made a huge contribution to the development of Tatar literature, critical thought, as well as journalism. Unlike critical activity, where he contributed to the theoretical component, in publicistic activity he proved himself as a wise observer who was close to the life and experiences of his people.

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