



COMPARATIVE STUDIES AS THE MAIN METHOD OF STUDYING THE MODERN LITERARY PROCESS

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Abstract

The article discusses some aspects of the current state of literary comparative studies, points out the need to develop new literary criteria proper, necessary for rethinking the historical and literary aspects of the dialogue of cultures.

Keywords: problem, comparative, methodological, study, discuss, modern literature, scientists.

Significant advances have marked the last decades in comparative literature in modern literature. Fundamental theoretical works have been published, and concrete studies of the interrelationships of individual literatures, typological similarities and genetic links between them are widely and successfully carried out. A lot has been done in this regard by the literary critics of Uzbekistan, as evidenced by the collection "Problems of Comparative Literature".

Studying the current state of literary comparative studies, we note a number of changes that time requires, many scholars point out that "the complexity of the current stage in the development of comparative studies also lies in the fact that it takes place in fundamentally new historical conditions, when one has to go to modern methodology not on the basis of a single ideological base, as before, but on the basis of the search for universal, actually literary, criteria" [1]. That is, the task of scientists is to find these universal, "properly literary" criteria. Considering the state of this branch of literary criticism, we tried to assess what steps are being taken in this direction in the post-Soviet space, in particular, in Uzbekistan, because historically the union republics were united by common ideological attitudes and political regime, and it is important to consider what priorities are allocated in general.

Prominent worker of science S.A. Kamalova, pointing to favorable conditions for the development of international literary and cultural relations in the Republic of Uzbekistan, emphasizes that "in the changed historical realities. It is time to develop new methodological problems related to rethinking the historical and literary aspects of the dialogue of cultures, understanding the place of Uzbek literature in the world artistic process, revealing the role and significance of literature in the development





of modern national identity in a multi-ethnic state" [2]. The scientist writes that the modern literary process inherits the "traditions of previous cultural epochs". In addition, classical literature is rethought from new positions and involved in the "dialogue of cultures", which "becomes more and clearer, richer, and weightier" [4]. In confirmation of this opinion, in the work "Uzbek-Russian Literary Relations of the Period of Independence" B.B. Muratov, C.B. Ananiev, considering the main forms of scientific contacts in the field of philology between Uzbekistan and Russia, argue: "The Uzbek-Russian dialogue between representatives of literary science in the first decade of the XXI century not only continues, but rises to a new level" [3]. Emphasizing the importance of the achieved positions, they point out that "a reassessment of values plans for the future - all this allows us to confidently predict the continuation of multilateral scientific contacts" [5].

Scientists of Uzbekistan are unanimous in their opinion that in recent years we can observe the activation of such processes in all spheres of life, including in the field of literature: "The national literature of any nation cannot develop in isolation, it is necessary to take into account the achievements of the literatures of other peoples and take into account the perception literature of their people in the context of the global literary community" [4]. This idea, perceived by us as classically traditional, not only has not ceased to be actively used, but, on the contrary, has acquired a different sound - in the context of globalization processes in the world community.

In a serious analytical work by Kh. Khatamov on the study of Uzbek-English literary ties, a wide panorama of the "ideological and aesthetic results of interaction" of two national literatures is presented - from the origins to the present.

Even when referring to two national literatures and determining the features and specifics of literary comparative studies of recent years, we are convinced that "during the period of independence, literary ties and influences of national literatures are still based on cultural and literary contacts between peoples and sovereign states" [4], and "the rethinking and reassessment of the history of national literatures, which has recently taken place throughout the entire post-Soviet space, is completely impossible in isolation from the world literary process, in an isolated form, without taking into account the achievements of modern science, its prognostic models in line with comparative literary criticism" [1].

Thus, the purpose of studying the discipline under consideration is to study the methodology of literary criticism based on a comparative analysis of literary and aesthetic concepts and methods for studying a literary text developed by science. Such a goal involves familiarity with the current problems of modern science of literature, various approaches to the study of a literary text, including currently used traditional



methods and new hypotheses, techniques for analyzing fiction, analysis of the methods and techniques of modern science in the study of text, the formation of knowledge in the field of theory and methods of comparative literature.

The following can be considered as the tasks of the discipline under study: acquaintance of students with the scientific paradigm of modern Russian literary criticism, with the structure of modern literary criticism, formation of ideas about the main methodological directions of literary criticism of the XX-XXI centuries, about the principles and methods of analysis and interpretation of literary works. Due to the fact that the discipline involves, in addition to the theoretical knowledge paradigm, the formation of skills in working with text and, in accordance with the modern paradigm of education, the activation of the cognitive activity of students, the application of the acquired knowledge for the development of research competencies is, of course, of particular importance.

The content of the discipline includes the area of knowledge, skills and abilities, which are differentiated in the following areas. Thus, the knowledge paradigm implies the formation of ideas about the latest priorities in the field of Russian literary criticism, the specifics of various approaches to the study of a literary text, the similarities and contradictions inherent in the basic concepts of the science of literature, the main methods of analyzing a literary text. The scope of theoretical knowledge involves the ability to use the programs of aesthetic schools, trends, concepts and orientation in them, the analysis of a literary work as part of the world literary process in all the complexity of connections: historical, cultural, aesthetic, artistic, interpretation and analysis of texts of works of art at the level of modern requirements the sciences of literature. It is important to remember that in the process of teaching a discipline, it is necessary to equip students with the methods of scientific work necessary to complete a master's thesis. Teaching these methods implies mastery of modern literary terminology, skills of research and interpretation of a literary text, mastery of modern research tools and methods of knowledge translation.

The designated purpose and objectives of the study of the discipline led to the following planning of the educational trajectory in the form of a modular design of the lecture course. As part of the mandatory introductory lecture, the rationale for the purpose, objectives and content of the course focuses on such issues as the features of the current stage in the development of literary criticism and such its main structural and content feature as metal literary studies. Accordingly, the delimitation of the tasks of modern and newest literary criticism reflects the main methodological direction of the course.





It seems appropriate to design the discipline on a modular basis. The symmetrical composition of the course provides for two basic modules, delimiting metaliterary studies into modern and newest in the context of historical and literary schools and trends and in terms of the problems of literary theory.

This provides an opportunity to introduce the student into the world of external and internal contact connections, to see examples of the manifestation of intertextuality in the literature of postmodernism. Academically rigorous definition of the boundaries of the subject and method of literary comparative studies, delimitation of the concepts of literary comparative studies and the comparative historical method allow us to solve the problem of the course.

Note that when studying the course "Actual Problems of Literary Studies", the refinement of the methodological and methodological aspects of the discipline touched on the following points. So, as the goal of mastering the module, the study of modern trends and topical problems in the development of translation studies in Uzbekistan in the second half of the XX - early XXI centuries, the methodology of literary criticism, new hypotheses, analysis of the methods and techniques of modern science in the study of the text is determined.

Studying the problems of comparative typological relations between national literatures, we pay attention to the development of Eurasian ideas of historically natural and fruitful cultural cooperation between East and West. Comparative literature "studies international spiritual ties (relations spirituelles internationales), the actual relationships that existed between Byron and Pushkin, Goethe and Carlyle, Walter Scott and Vigny, between works, spiritual aspirations (inspirations) and the life of writers belonging to different literatures" - writes the largest French comparatist M.F. Giard, thereby confirming that at the present stage of development of literary science, this branch of literary criticism still occupies a leading position.

The problem of continuity in relation to literary traditions, innovation and forms of their manifestation was considered by Ibraeva B. "Artistic tradition," the researcher writes, "is a value acquired by the experience of previous generations, which the writer is called upon to preserve, enriching with his work. However, tradition is not only an incentive, but also a coercive, "conservative" force that the artist must overcome in order to create a new "julia".

Innovation, "in contrast to the purely formal perception of traditions, is characterized by their active transformation, development, enrichment ... Innovation in literature always involves some kind of initiative and, most importantly, an initiative in the field of thinking. Independent comprehension by the writer of the new in life and the ability to express this new in visual forms that correspond to its essence" [3].





Solidarity between peoples gives rise to the need to get to know each other better, to join the spiritual values of each of the peoples. Mutual recognition is always joyful, mutually instructive. The rapprochement of cultures, the continuous exchange of thoughts, aesthetic experience become the driving force of general literary development, a necessary prerequisite for the improvement and multiplication of national cultural achievements. In the interaction and development of national literatures, translations of the best works of national writers into Uzbek are of great importance. Through these translations, the achievement of one national culture becomes the property of all national cultures and receives international resonance. Multinational culture has entered a phase of its existence when close creative contacts between the literatures of all the peoples of our country are becoming one of the main driving factors in the literary process. The interaction of literatures implies the creation of new artistic forms, the acquisition of a new quality, the ascent to new heights.

The interaction and mutual connection of the Uzbek and national literatures of Uzbekistan have different historical stages. Imitation, borrowing, in our opinion, cannot be attributed to fruitful forms of interaction. Imitation, as a rule, does not result in the emergence of a new quality, the creation of nationally original artistic values. True, in some cases, imitation or borrowing serves as the first preparatory step for some young literatures on the way to the heights of national artistic independence. Literature, which has an inner creative power, quickly outlives imitation, acquiring features of independence.

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