

The Study of Comparative Literature as A Science

Toshmatova N.

Teacher, FarPI Department of "Language Teaching

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Abstract This article provides theoretical information about the development of comparative literature and comparative-historical literature and the formation of these areas as a science. The scientific conclusions of Eastern and Western scholars in this regard are also included in this article.

Keywords: comparative literature, comparative-historical literature, positivism, image, literature, similarity.

Literature is one of the most important fields in human life and it is difficult to imagine the development of society without the participation of this field. Because it is no exaggeration to say that human literature cannot be formed without literature and works of art. Therefore, anyone who turns to literature cannot help but look through the window of comparative literature. Because in literature we refer to the literature, customs, and traditions of a single people or nation, and with the help of comparative literature we look at the literature, customs, and traditions of two or more peoples. At the same time, we will be able to compare, contrast and contrast them with each other, and through this our knowledge will be further enriched. So let's take a look at the definition given by Western scholars to comparative literature.

Comparative literature (sometimes abbreviated "Comp. lit.") is an academic field dealing with the literature of two or more different linguistic, cultural or national groups. While most frequently practiced with works of different languages, comparative literature may also be performed on works of the same language if the works originate from different nations or cultures among which that language is spoken.

Also included in the range of inquiry are comparisons of different types of art; for example, a relationship of film to literature. It is one of the degrees in English.

[1]

When it comes to comparative literature, first of all, let's look at the history of this field.

Comparative-historical literature, comparativism is one of the schools of literature that emerged in Europe in the second half of the 19th century under the influence of positivism; a section of literary history that studies international literary relations and relations, similarities and differences in literary and artistic events in different countries. Representatives of comparative-historical literature focus on identifying similarities between literary currents, national literatures and individual works, images and plots, viewing the migration of plots, i.e. the transition from people to people, as a factor in literary development. It should be noted that the similarity of literary events is based, on the one hand, on the similarity in the social and cultural development of peoples, and, on the other hand, on the cultural and literary relations between them; accordingly typological similarities of the literary process as well as 'literary connections and influences' are distinguished. Usually, they interact, even if they are in contact, but that doesn't confirm that they are merging and blending.

The first signs of comparative-historical literature are German scientists I. G. Gerder, J. Benfey, British scientist J. Denlon and the Russian scientist F. I. Although reflected in Buslaev's works, his basic principles are based on the European X. M. Poznett and Russian A. N. In Veselovsky's works there is a continuous description. The comparativists, that is, the representatives of comparative-historical literature, have made a great contribution to the collection of information on the artistic development of mankind, to identify some similarities and connections between the literature and folklore of different countries. However, they often studied artistic events without the struggle of opposing classes, and did not pay enough attention to the social content of the Internet information¹ works, focusing mainly on formal elements such as plot,

image, motive, movements (tropes) and their "assimilation". This situation leads to a certain extent to schematism and subjectivism, to deny the originality of national literature, to exaggerate the role of "assimilation" plots. From the 20th century Russian literary critics N. I. Konrad, V. M. Jirmunskiy, V. Ya. Propp, I. G. Unlike Western European and American comparativists, Neupokoeva et al., In the comparative study of literature and folklore, interpret similarities not only as simple migrations of plot or motives, but also as typological phenomena. F. from Uzbek scientists. Sulaymonova, B. Sarimsoqov, K. Imomov, H. Homidiy, M. In the works of Juraev and others, to one degree or another, there are elements of comparative and historical literature.

Students and teachers in this field, commonly referred to as "Comparative Literary Scholars," have traditionally been fluent in several languages and are familiar with the literary traditions, literary critiques, and basic literary texts of those languages. However, some new sub-fields are more influenced by critical theory and literary theory, emphasizing theoretical ingenuity and the ability to consider different types of art at the same time on the basis of high linguistic competence.

The interdisciplinary nature of this field means that comparators are usually familiar with translation studies, sociology, critical theory, cultural studies, theology, and history. As a result, comparable literature programs at universities can be developed by scholars from several similar departments. This eclecticism has forced critics (inside and out) to accuse the comparative literature of not being clearly defined or that the comparators have easily fallen into dilettantism because the scope of their activities is so necessary. The question arises as to whether this breadth will affect the ability of a doctoral dissertation to find employment in a scientific and academic-level specialized environment, but such concerns are not based on data indicating the recruitment of comparable literature graduates. at similar or higher rates than their English peers. [2]

Bakhodir Sarimsakov²

The terms "comparative literature" and "world literature" are often used to describe a similar course of study and scholarship. Comparative literature is a term widely used in the United States, and many universities have comparative literature departments or comparative literature programs.

Comparative literature is the practice of comparing literature across national boundaries, over time, languages, genres, between literature and other arts (music, painting, dance, film, etc.), literature (literature and psychology, philosophy, science, history, architecture, sociology, politics, etc.). A more broadly defined, comparative literature is the study of "literature without borders". Scholarships in comparative literature include, for example, the study of literacy and social status in America, the study of medieval epics and romance, the study of the relationship of literature with folklore and mythology, the study of colonial and postcolonial writings in different parts of the world, involves asking fundamental questions about it. definitions of the literature itself. According to comparative literary critics, the desire to study literature outside national boundaries and the interest in languages to read texts in a foreign language in their original form. Many comparators also compare the literary experience to other cultural, such as historical changes, philosophical concepts, and social movements.

The science of comparative literature has scientific associations such as the ICLA: The International Association of Comparative Literature and the Association of Comparative Literature exist in many countries.

The scholarship of Hugo Meltzl de Lomnitz, a Transylvanian Hungarian, as well as the founder of the journal *Acta Comparationis Litterarum Universarum* (1877) and a New Zealand scholar, H.M. Posnett's *Comparative Literature* (1886). However, the proponents can be found in Johann Wolfgang von Goethe's views on "world literature" (*Veltliteratur*), and Russian officials believed that Alexander Veselovsky laid the foundations for discipline. For example, Victor Zhirmunsky called Veselovsky "the most brilliant representative of comparative literature in nineteenth-century Russian and European science" (*Zhirmunsky Square*, Rachel Polonsky, English

Literature and Russian Aesthetic Renaissance [Cambridge UP, 1998]. 17]; see also David Damrosch, "The Rebirth of Discipline: The Global Origin of Comparative Studies," a comparative critical study by comparators such as Fyodor Buslaev in the late 19th century, which was largely embodied in the literary work of every nation. ". Although many comparisons of this period were judged by today's criteria for chauvinism, Eurocentrism, or even racism, the goal of most scholars was not to raise awareness of other cultures during this period, but to prevail over them (although politicians and the field others outside have used their works for this purpose).

French school

From the early 20th century until World War II, the field was known as the 'French school', largely characterized by an empirical and positivist approach, in which scholars conducted a forensic examination of the works to determine the 'origin' and 'influence' between the works. "they looked for evidence. from different nations. Thus, a scholar may attempt to determine how a particular literary idea or motive travels between peoples over time. The study of influence and mentality predominates in the French school of comparative literature. Today, the French school uses the national statehood style of the discipline, but it also promotes the "European comparative literature" style.

German school

Like the French school, German comparative literature also emerged in the late 19th century. After World War II, the discipline developed, in particular, thanks to one scholar, the Hungarian Peter Szondi (1929-1971), who taught at the Free University of Berlin. Szondi Allgemeine und Vergleichende Literaturwissenschaft (German "General and Comparative Literature") included drama, lyrical (especially hermetic) poetry, and hermeneutics: "Szondi's views on Allgemeine und Vergleichende Literaturwissenschaft were both reflected in his policies. Szondi also welcomed Jacques Derrida (until he was recognized worldwide), Pierre Burdieu and Lucien Goldman of France, Paul de Man of Zurich, Gershom Scholem of Jerusalem, Theodore W. Adorno of Frankfurt, Hans Robert Jauss of the then young

University of Constance, and the United States. The names of the scholars who visited, along with Rene Wellek (Harvard), Geoffrey Hartmann and Peter Demets (liberal publicist Lionel Trilling), reflect the concept of Szondi comparative literature, which constitutes a programmatic network and methodological canon, but those working in East Germany were not invited, nor from France or the Netherlands. recognized colleagues. But he went to the West and G Although the West focused on Germany's new allies and paid little attention to comparators in Eastern Europe, its understanding of transnational (and transatlantic) comparative literature was influenced by Eastern European Russian and Prague literary theorists. Schools of Strategy, including Rene Wellek, continue to influence many of their concepts and notions in the theory of comparative literature today. "... A list of 31 departments offered in the manual published by the University of Munich Comparative literature in Germany, some of which are only "small", include: Augsburg, Bayreuth, Free University of Berlin, Technical University of Berlin, Bochum, Bonn, Chemnitz-Zwickau, Erfurt, Erlangen-Nuremberg, Essen, Frankfurt am Main, Frankfurt an der Oder, Giesen, Göttingen, Yena, Karlsruhe, Kassel, Konstanz, Leipzig, Mainz, Munich, Munster, Osnabruck, Paderborn, Potsdam, Rostock, Saarbrücken, Zigen, Stuttgart, Tübingen, Vuppertal [. 2003]). This situation is changing rapidly as many universities are adapting to the new requirements of the recently introduced Bachelor's and Master of Arts. The German comparative literature is on the one hand traditional philology t. more professional programs (e.g., "Applied Literature") that are squeezed out of life and on the other hand seek to provide students with the practical knowledge they need for the business world. As German universities no longer teach their students primarily for the academic market, the need for a more professional approach is becoming increasingly apparent" (Oliver Lübrich, "Comparative Literature in Germany and Beyond", comparative critical research

American (US) School

Post-war scholars reacted to the French school, collectively calling it the "American School," trying to return the field to issues directly related to literary criticism, detective work, and the detailed history

required by the French school. canceled the study. The American school was closer to the original internationalist views of Goethe and Posnett (e.g., reflecting the desire for post-war international cooperation), looking for examples of human "truths" based on literary archetypes that emerged from all times and places in literature. .

Before the advent of the American school, the scope of comparative literature in the West was generally limited to Western European and Anglo-American literature, mainly English, German, and French literature, with occasional penetration into Italian literature (primarily Dante) and Spanish literature (primarily Cervantes). One of the monuments dedicated to the approach of this period is Erich Auerbach's book *Mimesis*, the origin of which is the study of the technique of realism in texts covering several continents and three millennia.

The approach of the American school was well known to modern cultural practitioners, and some even claim that it was the pioneer of the development of cultural studies in universities in the 1970s and 1980s. Today, the field is very diverse: for example, comparators regularly study Chinese literature, Arabic literature, and many other major languages and regions of the world, as well as English and continental European literature.

Current developments

There is an attempt among comparators in the U.S. and elsewhere to move discipline away from a nation-based approach that was previously tied to an intercultural approach that does not care about national

boundaries. Works of this nature include Gayatri Chakravorty Spivak's "Death of Discipline," David Damrosch's "What is World Literature?", Stephen Totosi de Zepetnek's concept of "comparative culturology," and Pascal Casanova's "World of Letters." Since the comparative literature is based on national thinking and most of the literature studied is still concerned with national state issues, it remains to be seen whether this approach will be successful. Given globalization and changes in intercultural research, a comparative literature that demonstrates broader research than the already comparable national state approach may be more appropriate to move away from the national state paradigm. Although institutional constraints have been observed in the Western comparative literature, there are signs that discipline is evolving in many parts of the world, especially in Asia, Latin America, and the Mediterranean. Modern trends in comparative literature also reflect the growing importance of cultural studies in the field of literature.

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