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CORONAVIRUS

Ruslanbek Davletov:

"...dunyomiz biz ko'nikkan
ko'rinishda bo'lmaydi".



ТОШКЕНТ ДАВЛАТ ЮРИДИК УНИВЕРСИТЕТИ

Юридик фанлар ахборотномаси

Вестник юридических наук

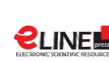
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STUDYING THE PROBLEMS OF COMPARATIVE LITERATURE IN THE CONTEXT OF DISTANCE LEARNING

Abstract: The article presents an analysis of the study of the problem of comparative literature. Special attention is paid to the problem of typological generality as a subject of comparative studies, as well as some topical issues that are put forward by scientists as priorities. The article describes the main positions of Russian researchers on the problem of comparative studies.

Keywords: comparative literature, national literature, world literary process, typological community.

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ИЗУЧЕНИЕ ПРОБЛЕМ СРАВНИТЕЛЬНОГО ЛИТЕРАТУРОВЕДЕНИЯ В УСЛОВИЯХ ДИСТАНЦИОННОГО ОБУЧЕНИЯ

Аннотация: в статье представлен анализ изучения проблемы сравнительного литературоведения. Особое внимание уделяется проблеме типологической общности как предмету компаративистики, а также затрагиваются некоторые актуальные задачи, которые выдвигаются учеными как приоритетные. В статье описаны основные положения русских исследователей по проблеме компаративистики.

Ключевые слова: сравнительное литературоведение, национальная литература, мировой литературный процесс, типологическая общность.

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МАСОФАВИЙ ТАЪЛИМ ШАРОИТИДА ҚИЁСИЙ АДАБИЁТШУНОСЛИК МУАММОЛАРИНИ ЎРГАНИШ

Аннотация: мақолада қиёсий адабиётшунослик муаммосини ўрганиш таҳлили келтирилган. Қиёсий тадқиқотлар предмети сифатида типологик умумийлик муаммоси, шунингдек олимлар томонидан устувор қўйилган айрим долзарб масалаларга алоҳида эътибор қаратилмоқда. Мақолада қиёсий тадқиқотлар муаммоси бўйича рус тадқиқотчиларининг асосий позициялари баён этилган.

Калит сўзлар: қиёсий адабиётшунослик, миллий адабиёт, жаҳон адабиётшунослик жараёни, типологик жамоа.

One of the tasks of comparative literature studies is to study the process of influence and penetration from one literature to another and “the disclosure in them of those common historical and historical-literary laws that were subordinated to these literatures” («раскрытие в них тех общих исторических и историко-литературных закономерностей, которым были подчинены и эти литературы») [3]. Moreover, many outstanding scientists of the twentieth century placed great emphasis on the need to study those literatures in which, for various reasons, whether it is geographical remoteness or centuries-old national identity, whether it is historically established facts, the process of forming national literature differed from the common European one. Thus, literary scholars of the mid-twentieth century emphasized the need to move away from “Eurocentrism” and form a universal world history of literature.

The subject of comparative literature is still quite complex today, because as knowledge of the subject accumulates and the subject naturally changes, scientists face new challenges at each subsequent stage of its development. Taking into account the fact that many projects are being conducted in this area it is quite problematic to assume that in the near future it will be possible to talk about a single definition. I. K. Gorsky's words are true (Russian literary critic, the main works are devoted to the problems of literary relations and comparative study of literature, Polish literature, as well as deontology and the history of Russian literary studies) that only a lively discussion,

exchange of critical judgments can ensure the progress of thought. According to I. K. Gorsky, the consciousness of differences and leads to the idea of searching for hidden similarities behind them (“to identify the similarity of the similar does not make sense” - «выявить сходство сходного не имеет смысла») [1]. Comparison of literature, conducted in order to detect their similarity, leads to the identification of specific features each of them. The subject of comparative study, according to many researchers, can be considered national literatures and their connections, as well as intra-national links between literatures of the same country, regardless of whether they are created on the dialects or in the same literary language for all.

In the Russian literary studies of the XX century, the concept of "national literature" has a significant meaning, being associated with Soviet literature as a multinational form that gradually loses its former methodological relevance. The reasons for this are not only the change in the ideological paradigm, but also the actual literary circumstances, which have also undergone certain changes.

For example, in Buryat literature, for example, rhyme, which before acquaintance with Russian literature, according to researchers, had a random character, starting from the 70-80 years of the last century, gradually gives way to *verlieb*. This phenomenon is not related to ideological changes in the country.

Fiction as a part of culture in its development reflects the growth of national consciousness, ethnic self-identification of peoples. Growing out of mythology, folklore, national literature initially bears the signs of ethnic system, which it is closely connected with the formation of the state, the literary language, its own artistic forms at the stage of formation of ethnic groups, the specificity and identity of national literatures are natural and unavoidable.

Thus, for the versification of the Mongolian peoples, which includes the Buryat versification, it is mainly characterized by a single beginning, a uniform sound of the beginning of the lines – alliteration.

The term “national literature” is used by N. I. Konrad in the socio-historical sense: “as a designation of a certain public quality of literature” («как обозначение определенного общественного качества литературы») [4]. “national literature” is the literature that occurs when a nation reaches in its historical development the level of the nation as a social category.

But since the historical development of peoples is not a uniform process, the formation of “national literatures” is also different. The modern process of globalization is associated with a wide variety of “national literatures”. Among them are the "old", highly developed literatures of European Nations that have reached the level of the nation for a long time. At the same time the emergence of other “new” national literatures, formed as a national recently. These are, for example, Japanese, Armenian and Uzbek literature.

In the last century, the social process of development of society in many countries and regions has been extremely active, and it is not necessary to pass all the stages of historical development for national literatures. French literature, for example, to go the whole classical way development, i.e. the path from classicism to romanticism, realism, naturalism, symbolism needed more than a century. However, some literatures, such as the Buryat or Chinese, needed to this is much less time.

In this regard, we can observe several variants of "accelerated" literature formation: for example, modern Russian literature or modern American literature, they are built on the basis of already existing classical norms. A qualitatively different situation has developed in formation of national literatures of the Middle East and Eastern Siberia. For example, Buryat, Uzbek, and Kazakh developed as literatures of socialist Nations, being in the past literatures with the beginnings of early bourgeois “enlightenment”, respectively inheriting Russian traditions both in social and literary development, while simultaneously developing their national traditions.

Of course, the influence of the classics of Russian literature on the Buryat poets contributed to the development of the realistic method, helped to see new problems, and this led to the development of new ones’ genres, respectively, the growth of artistic skill, and individual creative achievements they became a stable tradition. “Under the influence of Russian and Soviet poetry, Buryat poets began to

to master genre forms that are not traditional for Buryat poetry, such as sonnets and wreaths of sonnets, free verse or *verlibre*, *Elegy*, novel in verse, miniatures, tanks, gazelles” («Под влиянием русской, советской поэзии бурятские поэты начали осваивать такие не традиционные для бурятской поэзии жанровые формы, как сонет и веночек сонетов, свободный стих или *верлибр*, элегия, роман в стихах, миниатюры, танки, газели») [2].

Thus, in modern conditions of development of globalization in the world, two processes occur simultaneously: active interaction of different cultures and increasingly growing ideas of national identity – “two trends: ethno assimilation and dissimilation of national literatures” («две тенденции: этноассимиляция и диссимиляция национальных литератур») [5]. And every day the need to study national literature is becoming more acute, not as a closed space, but in close interaction each other, in relation to the General trends and patterns of the world literary process. It is noteworthy that the undying monuments of verbal artistic culture were those literatures that arose in the creative dialogue of one's own and another's. Becoming familiar with the national, the universal acquires a qualitatively new level of universality. Therefore, the main task of comparative literature, according to V. R. Amineva, it is not to clarify the priority or other trends, but to determine the methodological and theoretical basis for studying the process of connecting the foreign with the national, the process of leading to the birth of qualitatively new artistic values.

In order to conduct more effective research, some modern researchers, such as V. R. Amineva and others, believe that comparative literature should be separated into an independent section of the science of literature. “Being in dynamic interaction with the comparative analysis of literature, it reveals a significant difference from the latter, as in the object itself, and in the methodology of its research” («Находясь в динамическом взаимодействии со

сравнительным анализом литературы, оно обнаруживает существенное отличие от последнего, как в самом объекте, так и в методике его исследования») [1]. However, such a question again proceeds from the problem of determining the main goals of science.

To date, it is obvious that foreign scientists have done a lot of work in the field of comparative literature (comparative studies), while in the domestic science this field it has become most actively developed only in the last decade. So, in Chinese literature research in the field of comparative studies is carried out by Cao Shunqing of Chengdu, Cheng Heng and Liu Xiangyu Beijing. Despite the fact that Russian scientists have resumed development in this field of science, so long ago, using the rich experience of the previous generation and the experience of foreign colleagues, you can consider that you have achieved certain scientific results. Witness the publication of scientific works and development, for example, textbook Mineralova I. Yu., reader, R. V. Amineva, the monograph by T. L. Selerino the active participation of scientists of Russian comparative studies, such as G. V. Stadnikov, A. A. Smirnov, P. A. Nikolaev, in the discussion of topical issues of comparative literary studies on both the national and international level, for example, at the international scientific conference "Comparative literary criticism".

The main points that domestic researchers have come to today are: this study of the world literary process is impossible without comparisons, without comparison, without the study of literary influences, without analyzing the processes of reception and without reference to translated literature, without the relationship of contact and typological, and over time, these relationships are becoming more diverse. A.D. Mikhailov (Russian literary critic, the main works are devoted to French literature, literary theory, comparative literature and folklore studies) emphasizes that in the research of typological relationships especially interesting are the Borderlands and border eras, when old traditions collide with new ones for quite short chronological periods.

Critics say that there are three uprisings in comparative analysis in literary studies. The first one is conventionally called an idea-themed one, for which it is characteristic to find out the similarities and differences of ideological motives, themes, images, genre features, arising as a result of direct interaction of literature in contact the second level is built on the basis of a specific historical and literary material, while determining the General patterns of development of individual national literatures, their typological similarities and differences. At this level, the category of artistic method becomes the basis of typological comparison.

The presence of contact links is not mandatory: typological patterns may it can also be identified in the absence of direct creative links between literature (for example, it is believed that Tatar and Armenian literature did not have such contacts before 1917, but after the October revolution after the revolution, they both had the same themes, plots, and characters). Only typological commonality allows a particular literature to be included in the system of world literature.

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