

THE ROLE OF COMPARATIVE LITERATURE IN CULTURAL PROMOTION

Usmonova Sevara Sultonovna

Fergana State University

English language and literature faculty, Applied English department,

Doctor of philosophy in philology, PhD, associate professor

[*mahkamovasevara078@gmail.com*](mailto:mahkamovasevara078@gmail.com)

Karimova Dilzodaxon Lazizovna

Fergana State University

English language and literature faculty, 4th year student

[*dilzodaxon.karimova@icloud.com*](mailto:dilzodaxon.karimova@icloud.com)

Annotation: In the article, the theoretical foundations of comparative literature are briefly explained, its role in cultural promotion and the importance of in-depth study of the issues of literary communication today, which is one of the important conditions for understanding many artistic and aesthetic phenomena in the current literary process.

Key words: international value, spiritual wealth, methodology of comparative literary studies, national heritage, inter-literary general theoretical rules.

Annotatsiya: Maqolada qiyosiy adabiyotning nazariy asoslari, uning madaniyat targ'ibotidagi o'rni va bugungi kunda ko'plab badiiy-estetik hodisalarni tushunishning muhim shartlaridan biri bo'lgan adabiy muloqot masalalarini chuqur o'rganishning ahamiyati haqida qisqacha ma'lumot berilgan.

Kalit so'zlar: xalqaro qadriyat, ma'naviy boylik, qiyosiy adabiyotshunoslik metodologiyasi, milliy meros, adabiyotlararo umum nazariy qoidalar.

Аннотация: В статье кратко излагаются теоретические основы сравнительного литературоведения, его роль в пропаганде культуры и важность углубленного изучения вопросов литературной коммуникации сегодня, что является одним из важных условий понимания многих художественно-эстетических явлений в современном мире. современный литературный процесс.

Ключевые слова: международная ценность, духовное богатство, методология сравнительного литературоведения, национальное наследие, межлитературные общетеоретические правила.

Introduction

In the years of independence, the number of knowledgeable people who want to study the language, culture and literature of foreign countries, along with many fields, is increasing. Wide-scale international relations that are taking place at a rapid pace

create a favorable environment for a deeper understanding of the culture and art of the peoples of the world, and for enjoying universal human values. We can say without a doubt that getting to know the cultural and spiritual wealth of the peoples of the world, in turn, allows us to properly assess our national heritage. Comparative study of literature is especially important in this regard. So, you may have a question about how to compare literature, let's first consider the terms comparative literature or literary comparativistics.

Comparative literature or **literary comparativistics** is a branch of science based on the comparison of two or more literary phenomena. In our time, when international social, cultural and literary relations are developing day by day, the future of comparative literature is one of the bright science directions. In any comparative study, common and unique aspects of literary phenomena are determined. This serves as a basis for the emergence of general theoretical rules between literatures.

If we look at the history of comparative literature, this term was first used in France ("littérature comparée", 1817), then in England ("Comparative literature" 1886), in Germany (in the title of the magazine "Zeitschrift für vergleichende Literaturgeschichte", 1887-1910), in Russia (1889 in the researches of A.N. Veselovsky) began to be used. A. Dima, in his treatise entitled "Principles of Comparative Literary Studies", "attempted" to use the comparative typological method of the debates and disputes between the representatives of "ancient" and "new" literature in the life of Western Europe in the years 1683-1719. very correctly assesses that. Despite the fact that dozens of scientific studies are conducted in Uzbekistan every year in the field of "Comparative literary studies, comparative linguistics and translation studies", the issue of creating educational and methodological resources remains urgent. As a result, scientific works are being created without well mastering the methodology of comparative literary studies. This affects the general level of research in the field of comparative studies.

The object of literary comparativistics is the literary process. All issues related to the study of fiction (for example, the plot and composition of the work, content and form, the language of the work of art, the style of the writer, etc.) are the subject of literary comparative studies. Synthetism, mentalism, receptive aesthetics, intertext, paratext, metatext, hypertext, architext, imagology, succession, semiotics, typology, motive, and other terms are the main concepts of comparative literature.

As noted in the scientific literature, the plot and composition of the work, the language of the work, motives, translation, poetics of the work, writing skills, views of a foreign nation about another nation's literature, that is, literary reception (the process of accepting foreign literature) can be an object of comparative literary studies. (for example, topics such as "Navoi in the dream of a Russian book reader", "Pushkin and the Uzbek book reader", "Japanese naturalists") scientific research of scientists),

international literary relations, interaction, traditionalism and innovation, influence of different types of art (music, painting, sculpture, cinema) on literature can also be comparatively studied.

Orientalist N.I. Konrad (1891-1970) draws attention to 5 aspects that can be the object of comparative literary studies: 1. Comparison of national literatures with a historical commonality (for example, Persian and Tajik). 2. Comparison of typological characteristics in the literature of different nations (for example, classical realism of the 19th century). 3. Comparison of the literature of peoples of different places and times (for example, Russian and Uzbek literature). 4. Comparison of unrelated literature with typological features (for example, chivalric novels and Japanese military epics). 5. Comparison of international literary relations. Here, the scientist emphasizes literary influence and literary connections. In addition, according to the theory of comparativistics, the literary process can be compared through two different approaches:

1. Historical genetic approach to the literary process (literature of the same or close peoples in terms of origin);
2. Comparative typological approach to the literary process (literature of nations that have common aspects regardless of origin).

For example, the issue of studying eternal themes, traditional heroes, genres, literary trends in the literature of different nations.

In terms of the comparative study of literature, comparativistics is divided into two large groups.

1. *Macrocomparativistics* is a comparative analysis of literary events within different nations that are not genetically related (for example: Shakespeare and Navoi's work).

2. *Microcomparativistics* - comparative analysis of literary events belonging to one nation or region (for example: works of A. Qahhor and O'. Hoshimov, Yassavi and Makhtumquli)

Having briefly learned about comparative literature, now let's talk about the role of this comparative literature or literary comparativistics in cultural promotion. It is known that the East's appeal to the West or the West's Eastern culture and literature caused the creation of a cultural process embodying the East-West spiritual synthesis. Such a synthesis is a feature of the culture of all peoples of the world. Unique traditions in cultural-literary relations, activity in international relations observed in Uzbekistan in recent years require serious attention to comparative literature, in particular, to the issues of mutual relations and the theory and practice of influence. is doing. At this point, it is necessary to pay attention to the fact that different points of view have been raised by experts about the subject, goals and tasks of comparative literature. In particular, A. N. Veselovsky considers that the goal of literary studies is to compare

and apply the comparison to as many facts as possible, and analyzes examples of epic creations created in different periods and nations on the basis of plot similarities. V. Zhirmunsky, based on the socio-historical development of humanity, puts forward the concept of the unity of the historical-literary process. He classifies four important issues of comparative study and their corresponding forms of literary communication:

1. A form of simple comparison of literary phenomena, which forms the basis of any perfect comparative-historical analysis (V. Zhirmunsky compares this issue to synchronic analysis in linguistics).

2. A form of historical-typological comparison that serves to explain genetically unrelated similarities through similar conditions of social development.

3. A form of historical-genetic comparison based on the view that similar aspects are the product of genetic kinship.

4. Based on the historical closeness of peoples and the conditions of social development, the form of comparison determines the genetic connections between literary phenomena on the basis of cultural connections, influence and appropriation.

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